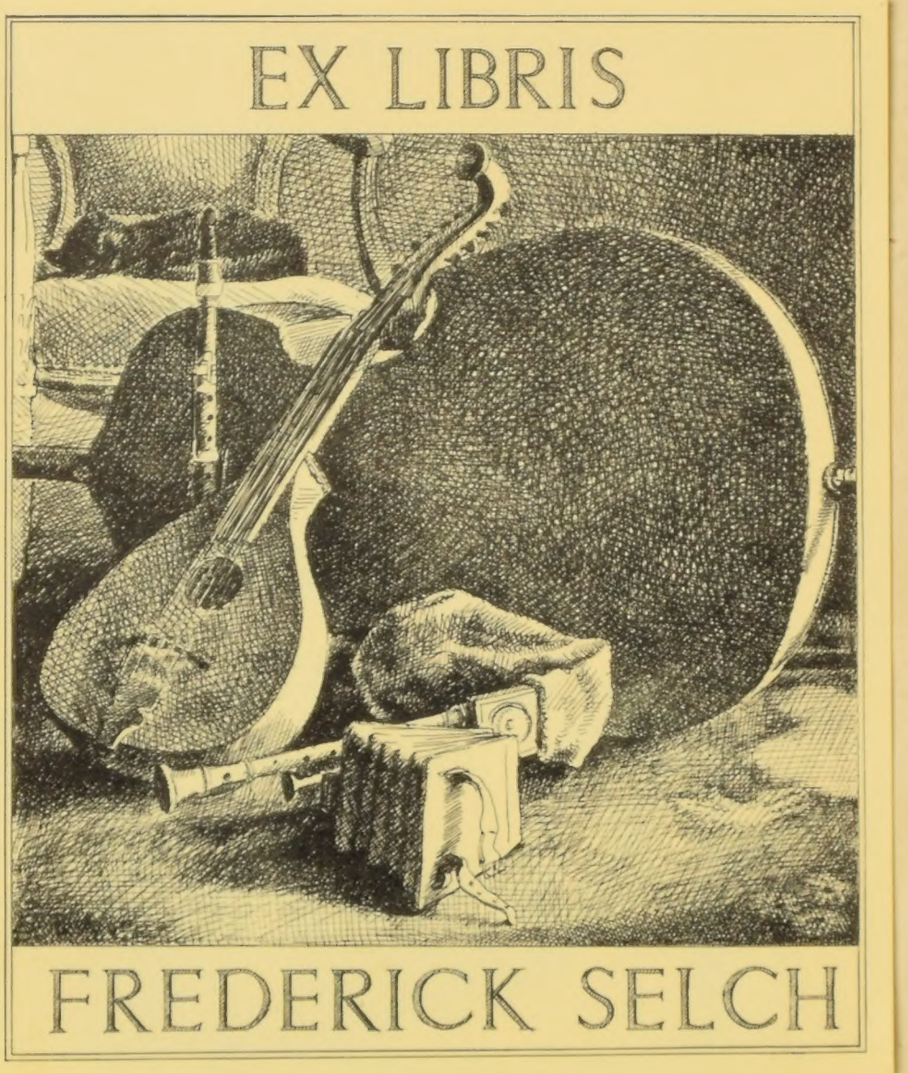
[496] [PRELLEUR (P.)]. The Modern Musick-Master, or, The Universal Musician, containing, I, An Introduction to Singing. II. Directions for playing on the Flute. III. The Newest Method for Learners on the German Flute. IV. Instructions on the Hautboy. V. The Art of Playing on the Violin. VI. The Harpsichord Illustrated and Improv'd; wherein is shown the Italian Manner of Fingering, with sets of Lessons for Beginers and Those who are already Proficients on that Instrument and the Organ . . . In which is included a large collection of Airs and Lessons, adapted to the several Instruments, extracted from the Works of Mr. Handel, Bononcini, Albinoni, and other Eminent Masters. With a Brief History of Musick, etc. *Engraved throughout, with frontispiece, and plate to each section.*

First Edition. 8vo. *Calf. London*, 1731.



[PRELLEUR(E), P.]

THE | MODERN MUSICK-MASTER | OR THE | UNIVERSAL MUSICIAN, | CONTAINING...| ... ||*Engraved, printed, and sold at the printing-office in Bow Church*| *Yard LONDON, 1731*... {*1re édition.*]

Ouvr. gr. — Front. + Titre général + Préf. + Table des pièces à chanter et à jouer

[I.] AN | INTRODUCTION | TO SINGING |...

Titre + Front. + texte : pp. 1—11 + mus. : pp. 12—48

2 erreurs d'imposition : à la place des pp. 17 et 20, qui manquent, on trouve les pp. 43 et 42, lesquelles sont ainsi 2 fois représentées dans cet exemplaire.

+ [II.] DIRECTIONS | FOR PLAYING ON THE | FLUTE | WITH A SCALE FOR TRANSPOSING ANY | PIECE OF MUSICK TO THE PROPER-|EST KEYS FOR THAT INSTRUMENT, | TO WHICH IS ADDED, | A FINE COLLECTION OF | MINUETS, RIGADOONS, MARCHES | AND OPERA AIRS | BY JUDICIOUS MASTERS.|...

Front. (*par Smith*) + Titre + 48 pp. texte et musique. — HT : tableau se dépl.

+ [III.] THE | NEWEST METHOD FOR | LEARNERS | ON THE | GERMAN FLUTE | AS IMPROV'D BY THE GREATEST MASTERS | OF THE AGE | WITH | A COLLECTION OF THE FINEST | MINUETS, RIGADOONS, AND | OPERA AIRS EXTANT |.

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+ [VI.] THE | HARPSICHORD | ILLUSTRATED AND IMPROVED; | WHEREIN. IS SHEWN | THE ITALIAN MANNER OF FINGERING | WITH | SUITS OF LESSONS FOR BEGINNERS & | THOSE WHO AR ALREADY PROFICIENTS | ON THAT INSTRUMENT AND THE | ORGAN | WITH RULES FOR ATTAINING TO PLAY A | THOROUGH BASS, | ALSO WITH RULES FOR TUNING THE | HARPSICHORD OR SPINNET. | ...

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THE

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I. *An Introduction to* SINGING, *after ſo eaſy a Method, that Perſons of the meaneſt Capacities may (in a ſhort Time) learn to Sing (in Tune) any Song that is ſet to Muſick.*

II. *Directions for playing on the* FLUTE; *with a Scale for Tranſpoſing any Piece of Muſick to the propereſt Keys for that Inſtrument.*

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PREFACE

Musick has been always esteem'd one of the most agreeable and Rational Diversions Mankind cou'd be blest with, and is now become so general throughout the greatest Part of Europe, that almost every one is a Judge of Fine Air and True Harmony; But as its Worth has given it a Place among the Liberal Sciences, it is like the rest of 'em to be attain'd only by Study and Practice: I have therefore endeavour'd in the following Sheets to lay down such plain Instructions as may be suitable to the Meanest Capacity, and no ways ungrateful to those who have acquir'd some Degree of Perfection in this Engaging Art.

There are several Books of Instructions extant at this Time, but their Dispositions and Collections are for the most Part Intolerable: For Instance, you'll find in a Hautboy Book Tunes which are not only Unnatural, but also out of the Scope of that Instrument, and so for the rest of them, such Blunders in the Essential Parts as throw great Difficulties in the Beginner's Way; To remidy which, I have here given you the best Instructions in the Modern Method, with Tunes proper for their Respective Instruments, and easy to Learners, and have added a Collection of the Favourite Opera Airs for the Use of those who are already Proficients in Musick.

The Collections for every Instrument being Seperate, and entirely different, I have prefix'd an Index by which you may readily find their Respective Tunes, and what Operas they are in: And to give a Light to Musick in general have annex'd a Dictionary, which explains the Italian Terms.

To render the Work compleat I have collected a short History of Musick, shewing its Rise and Progress with

Several

several Remarkable Incidents, wherein, I flatter my self, I have given some Satisfaction to the Learned — and all others who are desirous to know the Origin of this Noble Science, and what Esteem it has met with from all Nations in all Ages. ——

As to the Shape of this Book, I believe it will be more Acceptable to the Curious than the Antiquated — Manner of opening Length-ways since 'tis more Conve-nient and Beautiful, as having the Advantage of being an Ornament to a Library. ——

Musick thou Charmer of all Human Race,
Thy Heavnly Lays embellish ev'ry Grace,
All that is Fair and Lovely here below
To Concord and sweet Harmony we owe:
The Busy World to hear thy soothing Strains,
Their Cares forget, the Captive Slave his Chains;
The Soul from Pensive Thoughts by Musick freed,
Receives new Vigour: and flies on with Speed,
Tow'rds lasting Bliss whose heav'nly Arts do lead.
Among all Arts and Sciences we find
None that like Musick can relieve the Mind:
Then who'd despair: or pine away with Grief!
Since here our Sorrow finds a sure Relief;
Whose Pow'r Divine such Transports in us raise
Poets to Musick yield up all their Bays,
And own that Musick best expresses Musick's Praise.

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AN

Introduction

TO

SINGING,

After ſo eaſy a Method, that Perſons of the meaneſt Capacities may (in a ſhort Time) learn to Sing (in Tune) any SONG that is ſet to MUSICK,

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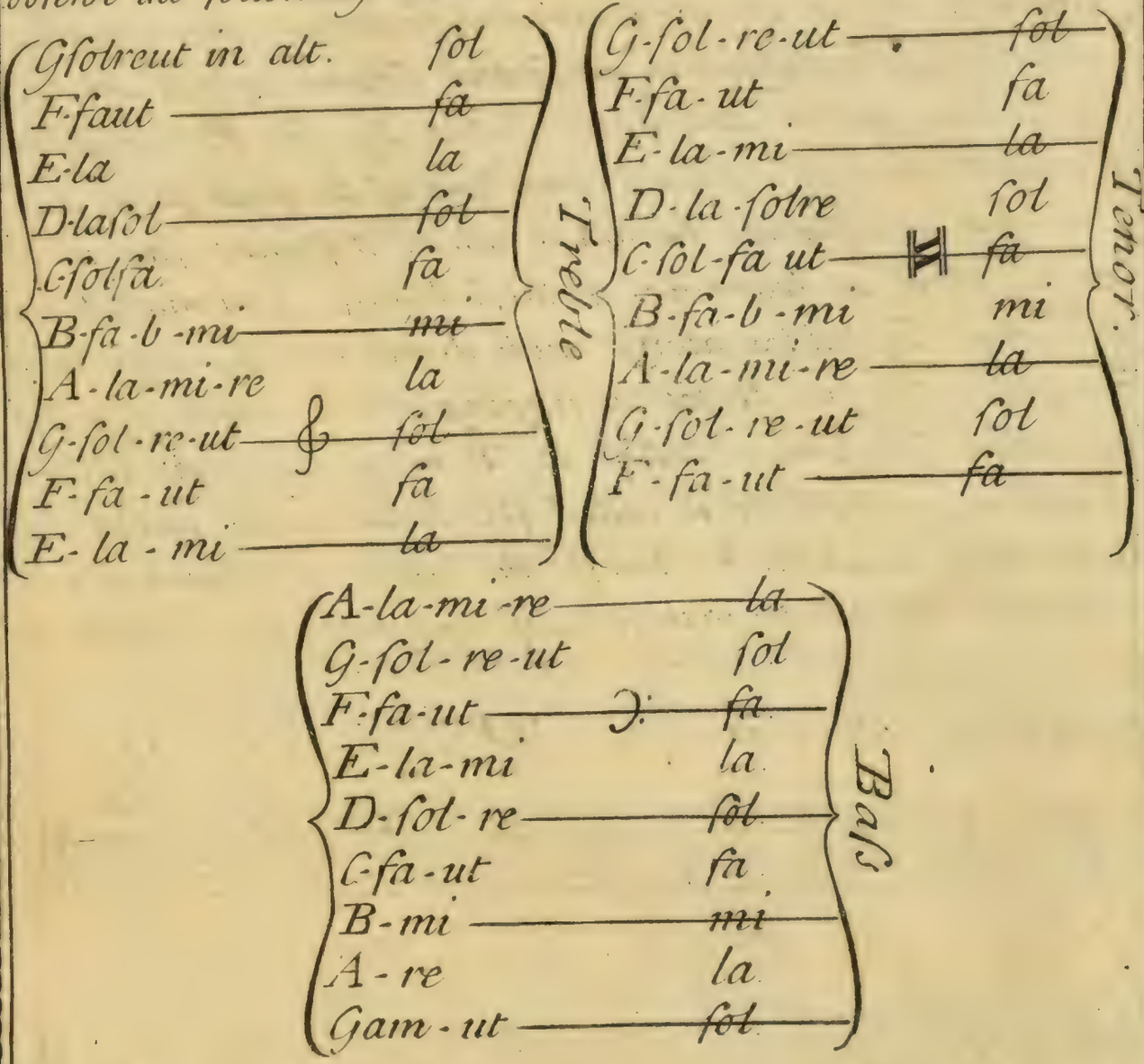
An Introduction to Singing.

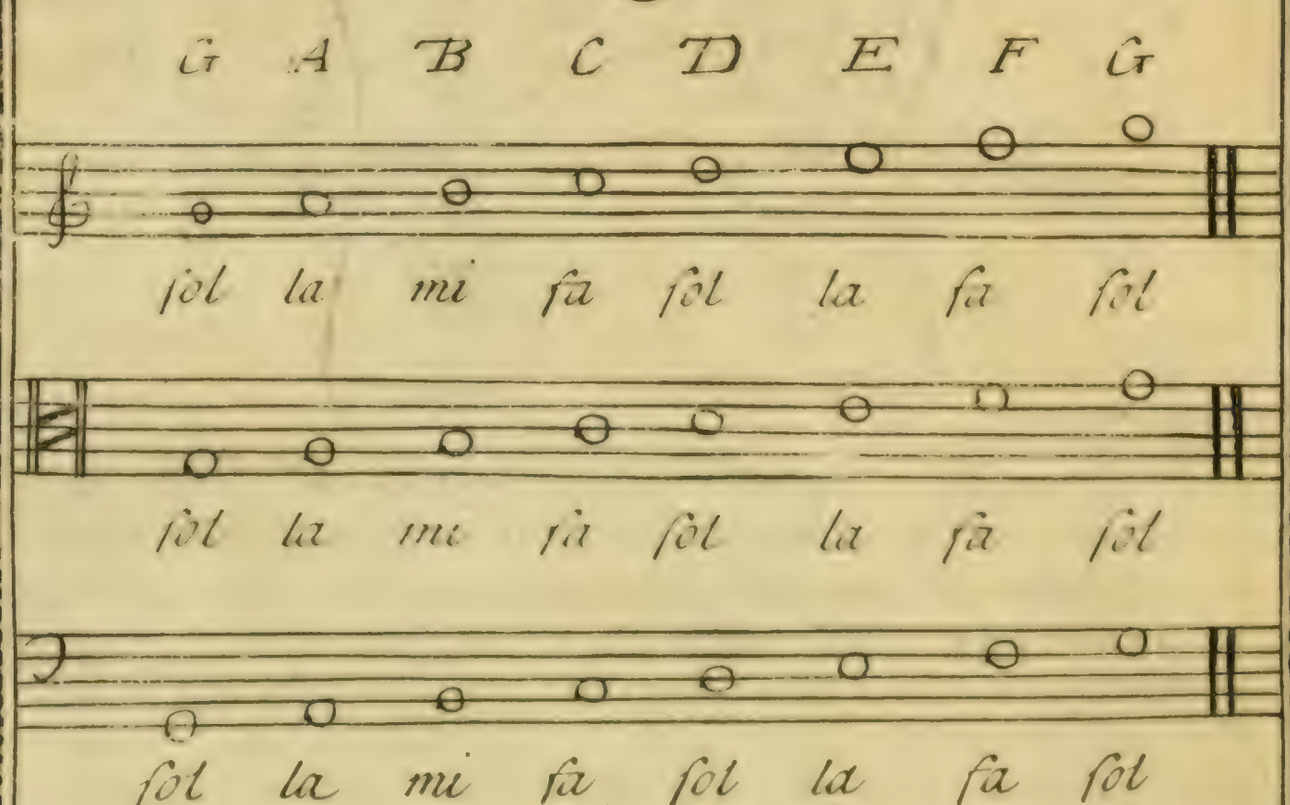
The Gamut is the Ground of all Musick whether Vocal or Instrumental, and must be learnt perfectly by such who intend to make themselves Proficients in that Art, in order to which observe the following Scale.



There are three things to be observed in this Scale; first the Names of the Notes which must be learn't backwards and forwards till you know them perfectly by heart, secondly observe the three Clifs which are an inlet to the Knowledge of the Notes, for if a Note be placed on any part of the five lines which is also called a Stave, you cannot call it any thing till there is one of those three Clifs set at the beginning; for which Reason the lines of your Gamut are divided in three fives, expressing the three parts of Musick, (Viz) the Treble, the Tenor and the Bass, every one of these five lines or staves having a Clif, for Example the first five lines has this Mark &, which is called Gsolreut or the Treble Clif, set at the beginning of it on the fourth line from the top, the

Voice.

The second stave or middle five lines has this Mark 𝄡, which is called C-sol-fa-ut, or the Tenor: set at the beginning, this Clif may be placed on any of the four lowest lines; the lowest five lines or stave has this Mark 𝄢, which is called F-fa-ut, or the Bass Clif set at the beginning, and is generally placed on the fourth line from the bottom; thirdly observe the Syllables in the second Column, which are the Names you are to call your Notes by, for Example if a Note be placed on the second line of the scale from the top, and you should be asked where it stands, say in D-la-sol. Now in learning of these Names, you must learn the other Syllables along with them, that you may know how to call your Notes in singing; for Example, Gamut is called sol, A-re is called la, B-mi is called mi, C-fa-ut is called fa, D-sol-re is called sol, E-la-mi is called la, F-fa-ut is called fa, &c. but for the better understanding your Gamut here are 8 Notes in those 3 Clifs with their Names under them.



In singing you cannot use the Words Gamut, Are &c. because they are too long, therefore you may with more ease make use of these short Syllables sol, la, mi, fa.

Of

Of Notes and their Lengths.

The Notes made use of in singing are of six sorts, which are these.

A Semibreve 𝅝 is as long as

2 Minims 𝅗𝅥 𝅗𝅥 are as long as

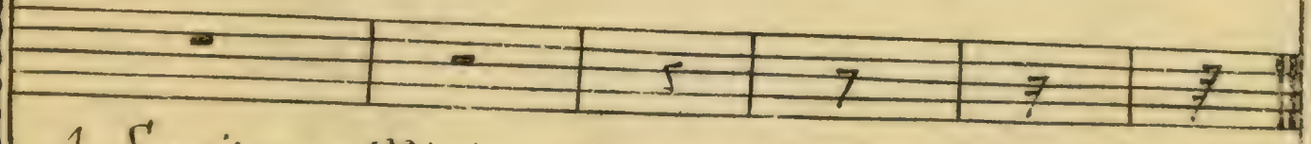
4 Crotchets ♩ ♩ as long as

8 Quavers ♪ ♪ as long as

16 Semiquavers 𝅘𝅥𝅯 𝅘𝅥𝅯 as long as

32 Demiquavers 𝅘𝅥𝅰 𝅘𝅥𝅰

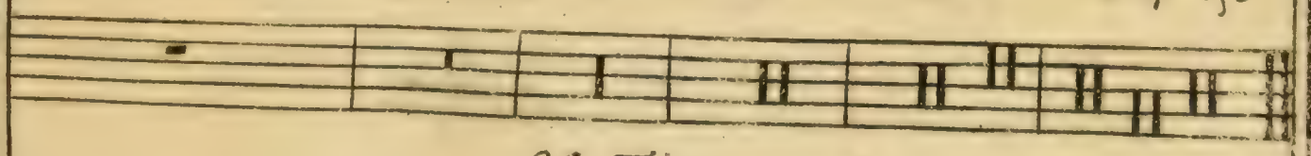
There are also Characters for denoting silence, which are called Rests, as.



A Semibreve, Minim, Crotchet, Quaver, Semi quaver, Demi quaver Rest

Observe that the Semibreve Rest is always a whole bar in any sort of Time whatever. observe also that there are Characters for denoting longer silence than a Semibreve as for Example.

1 Semibreve 2 4 8 16 24 &c



Of Time

There are but two sorts of Time, (Viz) Common Time and Triple Time.

voice.

Common Time is known by some one of these Characters C, ¢, Ø, or 2.

The first of these Marks denotes the slowest sort of Common Time, and contains a Semibreve, (or as many other Notes as are equal to its length) in a bar.

The second of these Marks denotes a Movement somewhat faster than the former, and contains a Semibreve in a Bar.

The other two always denote a quick Movement and contain also a Semibreve in a Bar. sometimes you'll see this Mark $\frac{2}{4}$ at the beginning of a Song. then there is but 2 Crotchets or a Minim in a Bar. this is called retortive Time.

Triple Time is known by these Characters 3 or $\frac{3}{2}$ or $\frac{3}{4}$ or $\frac{3}{8}$.

3 or $\frac{3}{2}$ is used when there are three Minims in a bar. this is the slowest Triple Time in use.

The second sort is known by $\frac{3}{4}$, and is used when there are three Crotchets in a Bar, this is quicker than ye former.

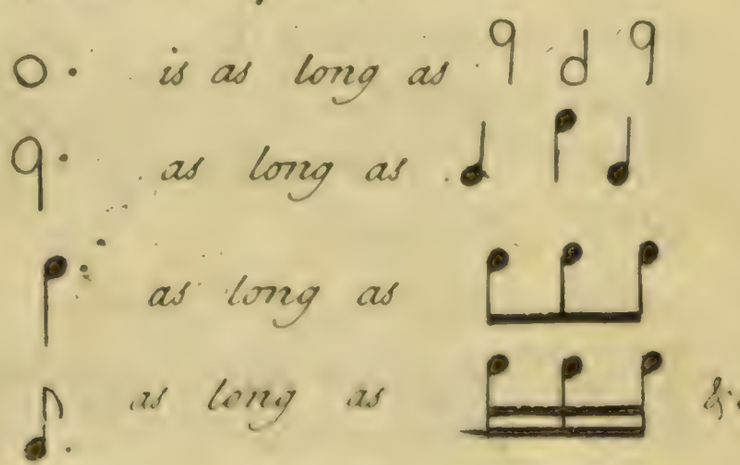
The third Sort which is the quickest, is known by $\frac{3}{8}$ and contains three Quavers in a Bar, or other Notes to ye Value.

There are three other sorts of Common Time as $\frac{12}{8}$, $\frac{6}{8}$, and $\frac{6}{4}$. the first contains twelve Quavers in a Bar, the second six Quavers in a Bar, and the last six Crotchets in a Bar these are called Jigg Times.

There are two other sorts of Triple Time as $\frac{9}{4}$ and $\frac{9}{8}$, the first contains nine Crotchets in a Bar, and ye other 9 Quavers

Of other Characters used in Musick

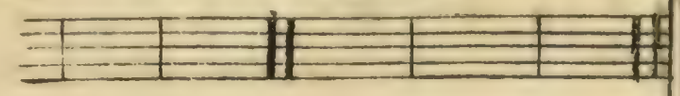
A Point or Dot added to any Note, makes it half as long again, and must always be put on the right side of the Note, as for Example.



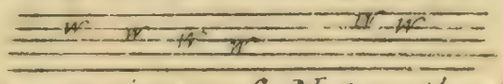
There are two sorts of Bars, (Viz) single and double. the single Bars serve to divide the Time according to its

Measure

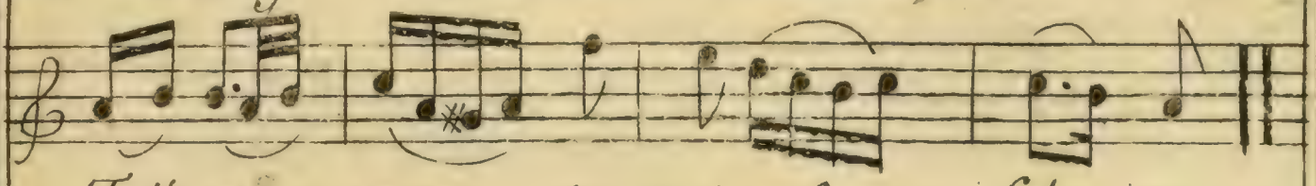
Measure, whether Common or Triple. A double bar serves to di-
-vide every Strain of a Song or Lesson and are made thus



There is a Character called a Repeat made thus :S: and is used to signifie that such a part of a Song must be sung over again from the Note over which it is placed

A Direct is put at the end of a Line or Slave, and serves to direct to the place of the first Note on the next line and is made thus 

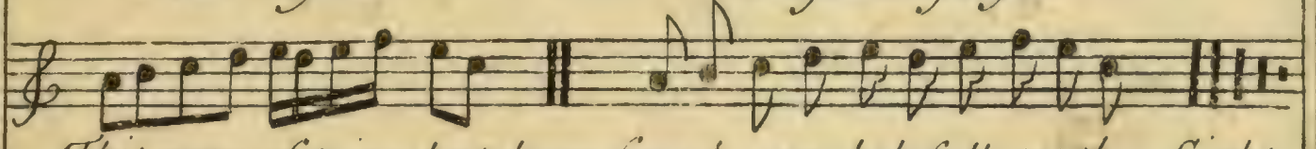
There are two tyings of Notes the first is a curved line drawn over the heads of two or more Notes and is to shew that they are to be sung to one Syllable: Example



Talk no more to me of Glo--ry

The second Sort of tyed Notes, are with streight Stroaks drawn through the Tails of Quavers, Semiquavers or Demiquavers, binding two, three or four together as in ye following Example

Notes ty'd the same single



This way of tying has been found very helpfull to the Sight, and easier for discovering how many of each sort there is in a Bar, than when they are in single Notes; this way of tying must be used when there are several Notes to a Syllable.

There are two other Characters of great Use, called a Flat b and a Sharp ♯. If a Flat be placed before any Note, you must sing such a Note half a Note lower than its natural Pitch; If a Sharp be set before any Note, you must sing it half a Note higher than it's natural heighth If a Sharp or Flat be set at the beginning of a Song or Lesson it affects every Note on that Line or Space throughout the Tune for Example if a Flat be placed in B, all the Notes in that Line must be sung flat, unless contradicted by an accidental Sharp, the same holds good with respect to Sharps.

Voice.

There is a Character called a Natural made thus ♮ and is used to contradict such Flats and Sharps as are set at the Beginning, and to bring that Note to its natural Sound: for Example if a Sharp should be set in F at the Beginning of a Stave, makes all ye Notes in F to be ♯, then supposing the Composer had a Mind to have some of these Notes flat, then this Mark is put before such Notes instead of a Flat.

Of keeping Time

Having observ'd all ye Varieties of Time, I shall presume to say that no Musick can ever be agreeable to ye Performer unless he first makes himself Master of it: neither is it possible for several Performers to agree exactly together without it, in order to which observe the following Rules.

In a slow Common Time you must divide the Bar in 4 equal Parts, telling one, two, three, four distinctly, putting your Hand or Foot down when you tell one which must be at the beginning of the Bar and lifting it up when you tell three which must be in the Bar.

In a quick sort of Common Time you may divide your Bar into two equal Parts only putting your Hand or Foot down at the first half of the Bar and lifting it up at the second half but you must be exact in moving up or down.

Triple Time whether quick or slow must be divided in three equal Parts telling one, two with your Hand down and three with it up, in this sort of Time you must observe that you keep your hand up, but half the time you keep it down.

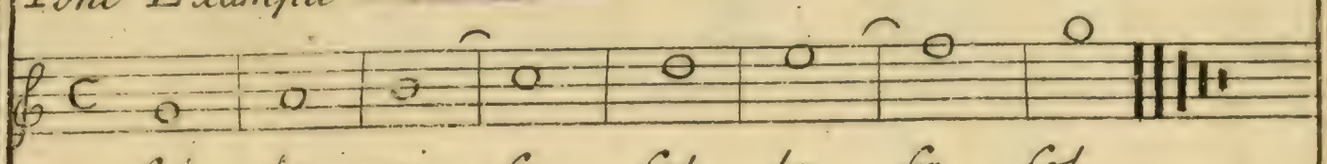
Of tuning the Voice &c

Before you can tune your Voice rightly you must know which are whole Tones and half Tones from G to A is a whole Tone: from A to B a whole Tone: from B to C a half Tone: from C to D a whole Tone from D to E a whole Tone: from E to F a half Tone from F to G a whole Tone and so on with ever so many Notes which must ascend in the same Proportion of Sound as the first eight Notes do, all other Sounds being only a Repitition of the same.

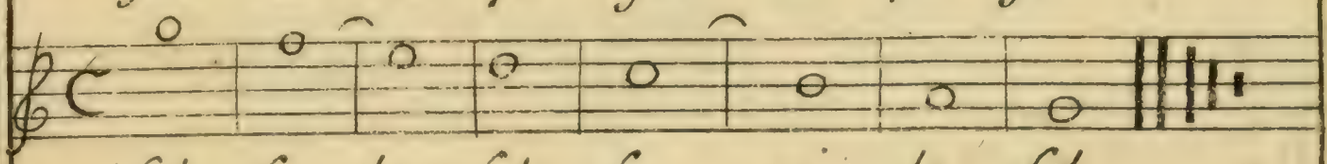
For the better remembring which are whole Tones & which are not observe that the half Tones are included by the fa and ye

Note

Note below it for from mi to fa and from la to fa are half Tones ascending, or from fa to mi and from fa to la are half Tones descending all other Spaces containing a whole Tone Example

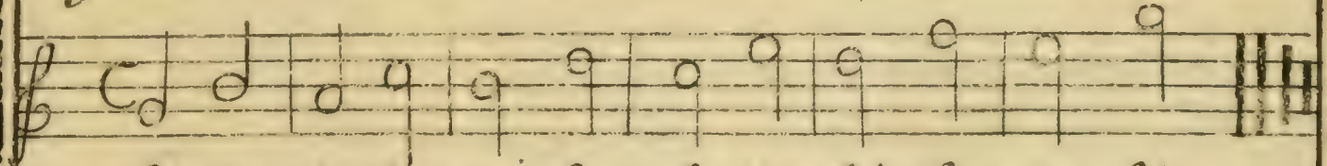


sol la mi fa sol la fa sol

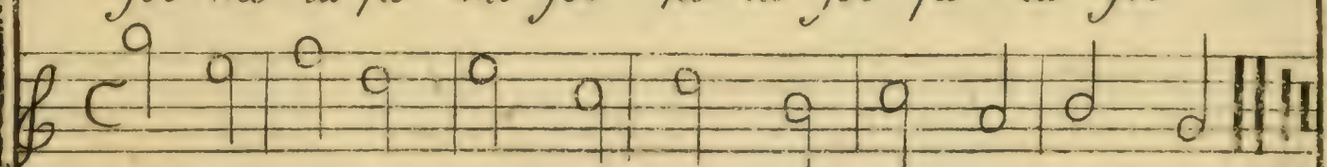


sol fa la sol fa mi la sol

When you have sounded the first Note you must rise by whole and half Tones as I have observ'd before, till you ascend to the Top of your Lesson, and then down again with the other laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it: then laying down as you begin the next and up again, and so on with the rest holding them all of an equal Length because they are all Semibreves, but for Fear you should not sing them exactly in Tune, you ought to get the Assistance of a Person skill'd in Musick and let him sing or play your eight Notes with you till you remember them so well as to do them without him, then you may proceed to this

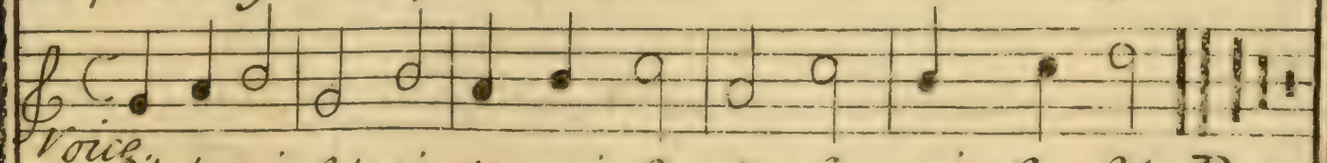


sol mi la fa mi sol fa la sol fa la sol

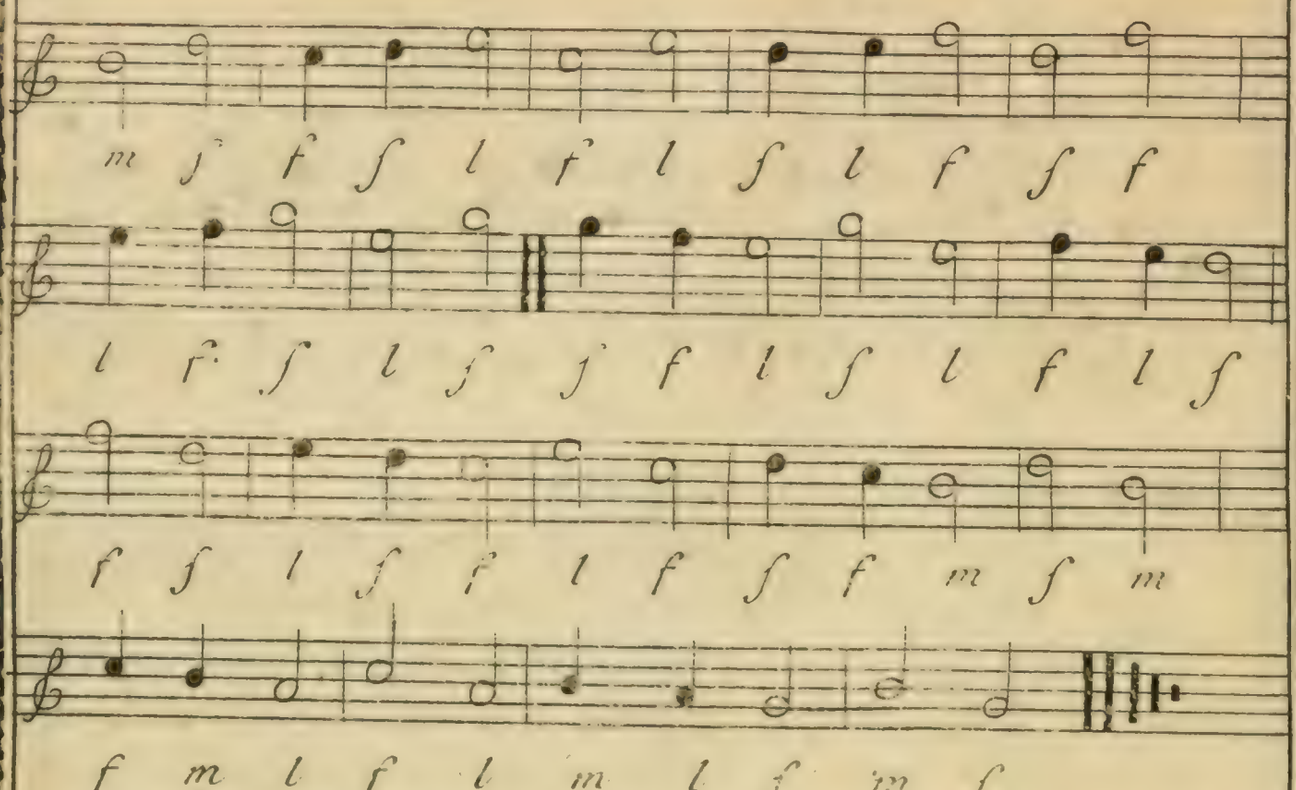


sol la fa sol la fa sol mi fa la mi sol

In this Lesson you may observe two Minims in a Bar which are to be sung one with the Hand or Foot down and one up. But for Fear you should not hit these Notes exactly in Tune by Reason of their skipping a Note every time, observe the following Example.



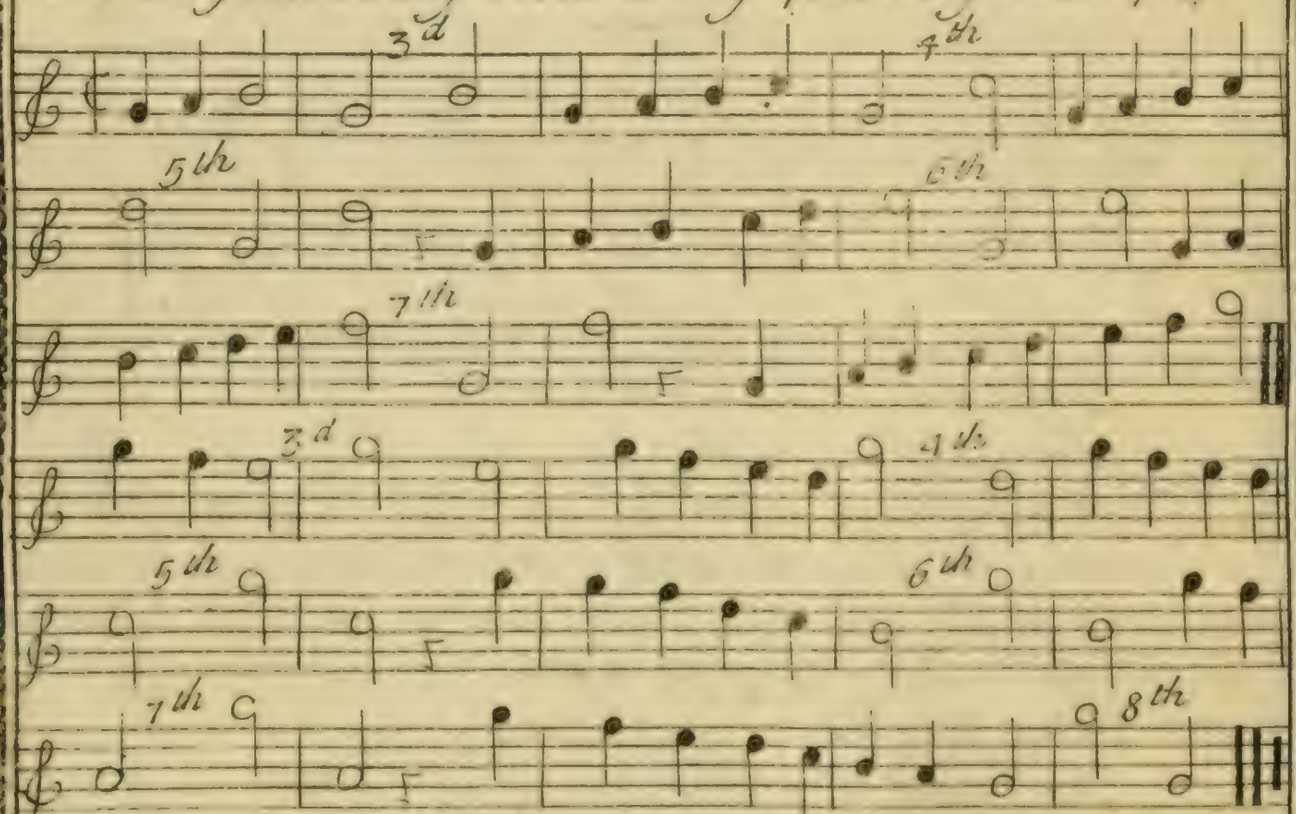
Voice.
sol la mi sol mi la mi fa la fa mi fa sol



When you have sung the three first Notes leave out the second Note and skip from the first to the third which is the same thing as the first Bar in the former Leſson.

Obſerve here that you ſing the two firſt Notes of this Leſson with your Hand or Foot down, and the third with it up &c. keeping an exact time throughout your Leſson.

Obſerve the ſame Manner in learning all Diſtances & then leave out ye intervening Notes as in ye following Examples



When you can ſound your Notes exactly in Tune, you may proceed to ſome ſhort Tunes or Ayres.

Of the Keys used in Musick.

There are properly but two Keys in Musick, one flat, & the other sharp A Key is known to be flat or sharp not by what Flats or Sharps are set at the Beginning of a Tune, but by the third above the final or last Note of the Tune, for if third consists of a whole Tone and a Semitone then it is flat: but if the third consists of two whole Tones then it is a sharp Key, or else.

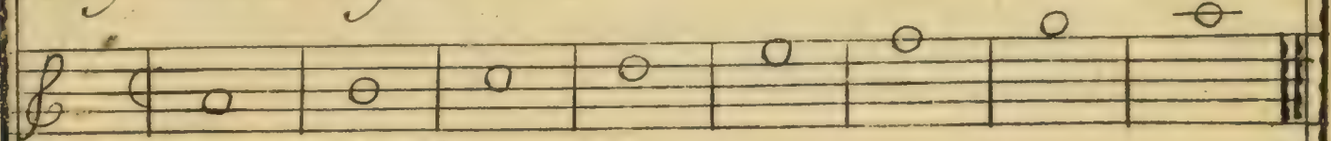
If a Tune ends by a la, it is flat but if by a fa then it is sharp; for all Tunes must end either a Note below the Mi or ye Note above.

Observe y^t you always name your Key in reference to y^e Bass.

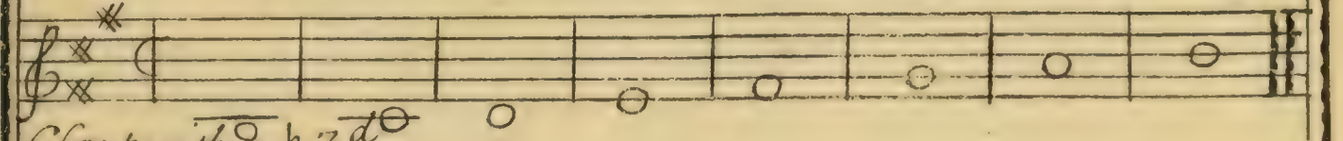
Tho' there are but two Keys, yet by the help of Sharps and Flats, they have been encreas'd to the Number of sixteen, of which eight are flat and eight sharp.

Flat Keys

Are y^e natural Key a b 3^d

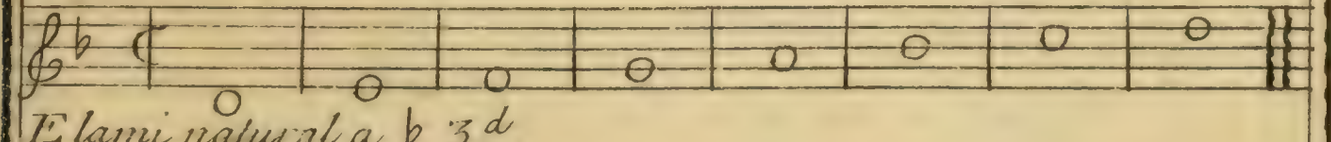


B mi natural a b 3^d

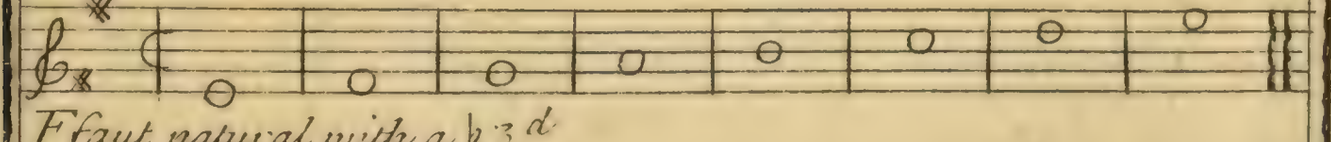


C faut with a b 3^d

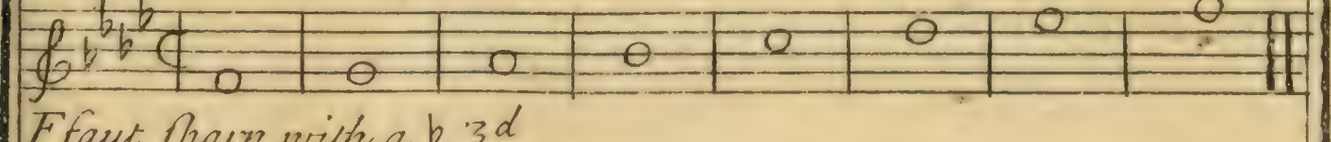
D sol re natural a b 3^d



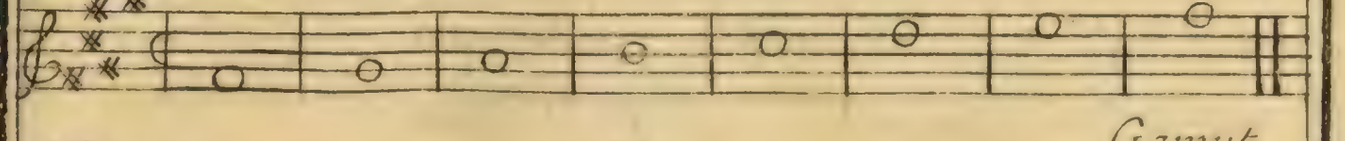
E lami natural a b 3^d



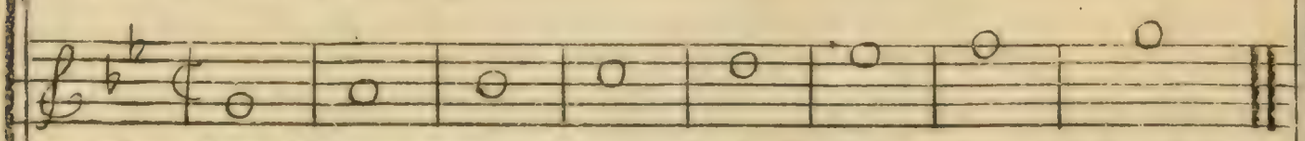
F faut natural with a b 3^d



F faut sharp with a b 3^d



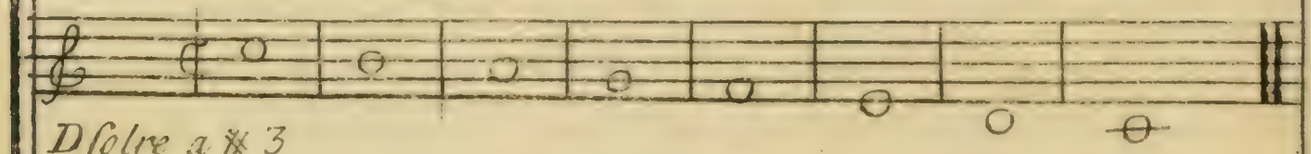
Gamut with a ♭ 3d



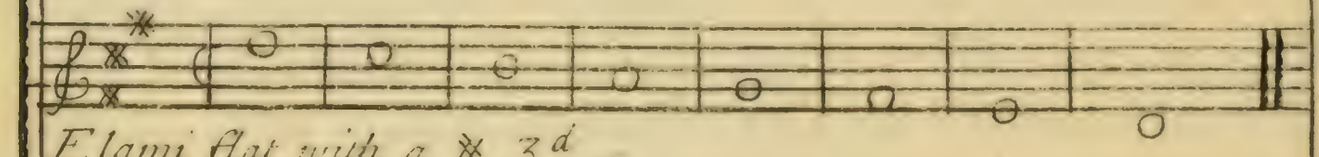
The first Note in every one of these Keys is called a la. the second mi &c

Sharp Keys

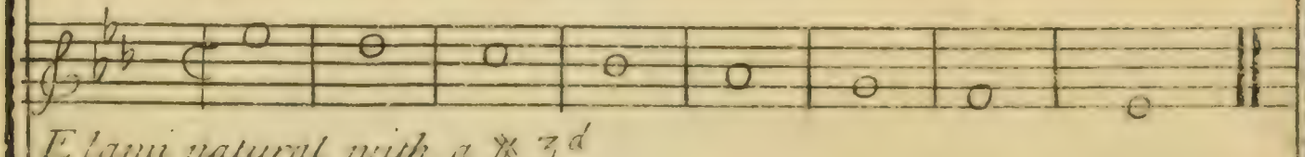
Cfaut the natural Key a ♯ 3d



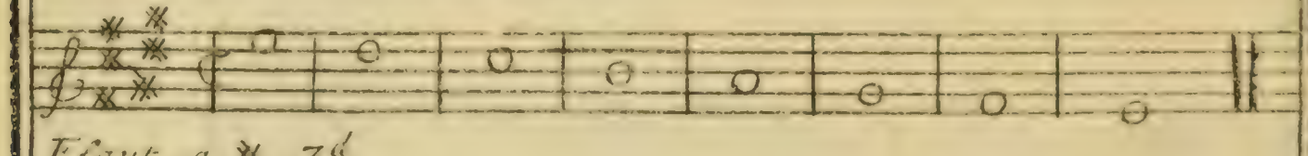
Dsolre a ♯ 3



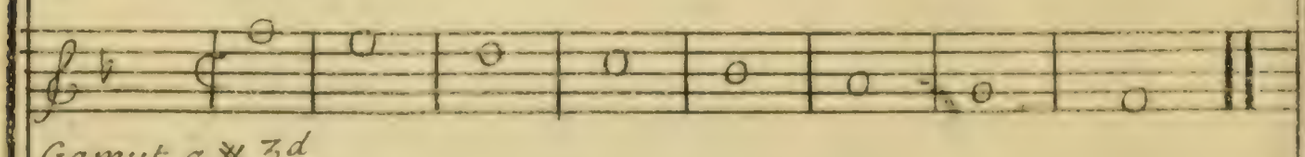
Elami flat with a ♯ 3d



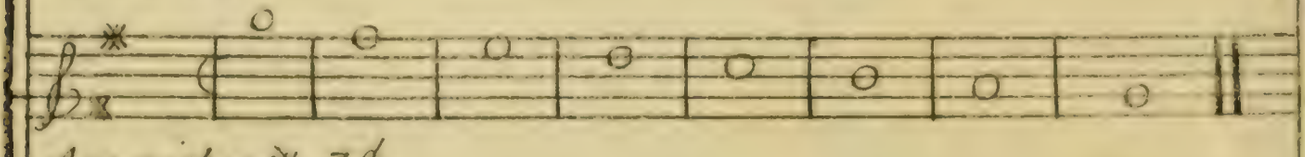
Elami natural with a ♯ 3d



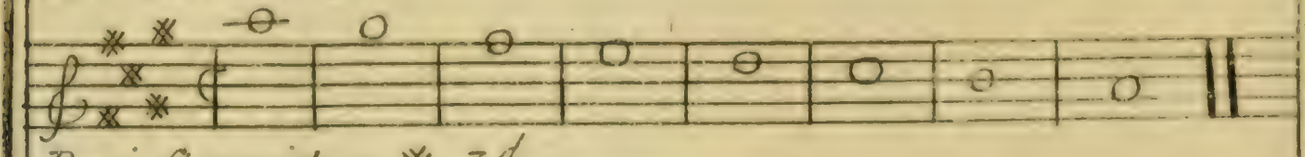
Ffaut a ♯ 3d



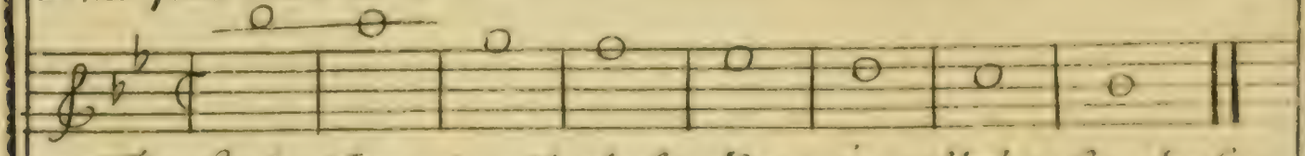
Gamut a ♯ 3d



Are with a ♯ 3d



Bmi flat with a ♯ 3d



The first Note in all these Keys is called a fa. the second mi &c

Observe in all these Keys that you rise or fall a whole note or half note as you do in the two natural Keys —

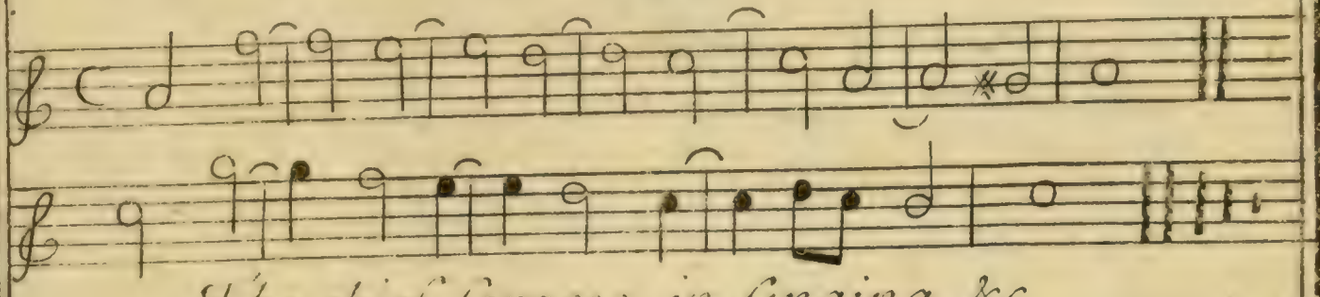
I might have added more Keys than these sixteen. but I think these sufficient.

Of

Of Syncopation or driving Notes.

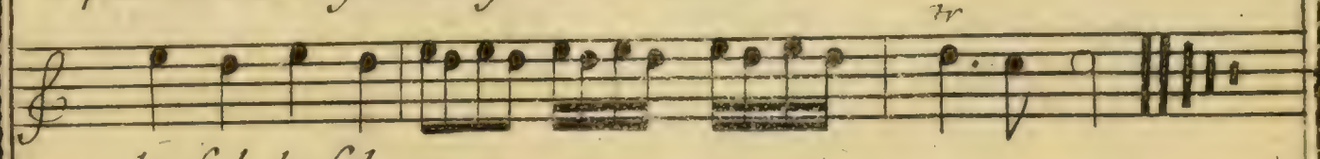
Syncopation is when the Hand or Foot is taking up or put down while a Note is sounding which is pretty hard to a Beginner: but this being once conquer'd he may think himself a pretty good Timist.

Examples



The chief Graces in singing &c.

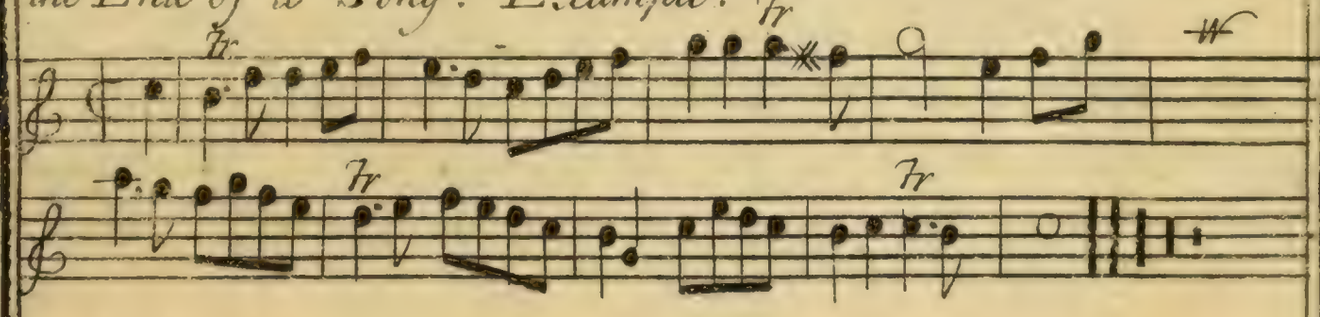
The chief Grace in singing is the Trillo or Shake, and is much used of late, to learn this you must move your Voice easily on one Syllable, the Distance of one Note, thus



la sol la sol

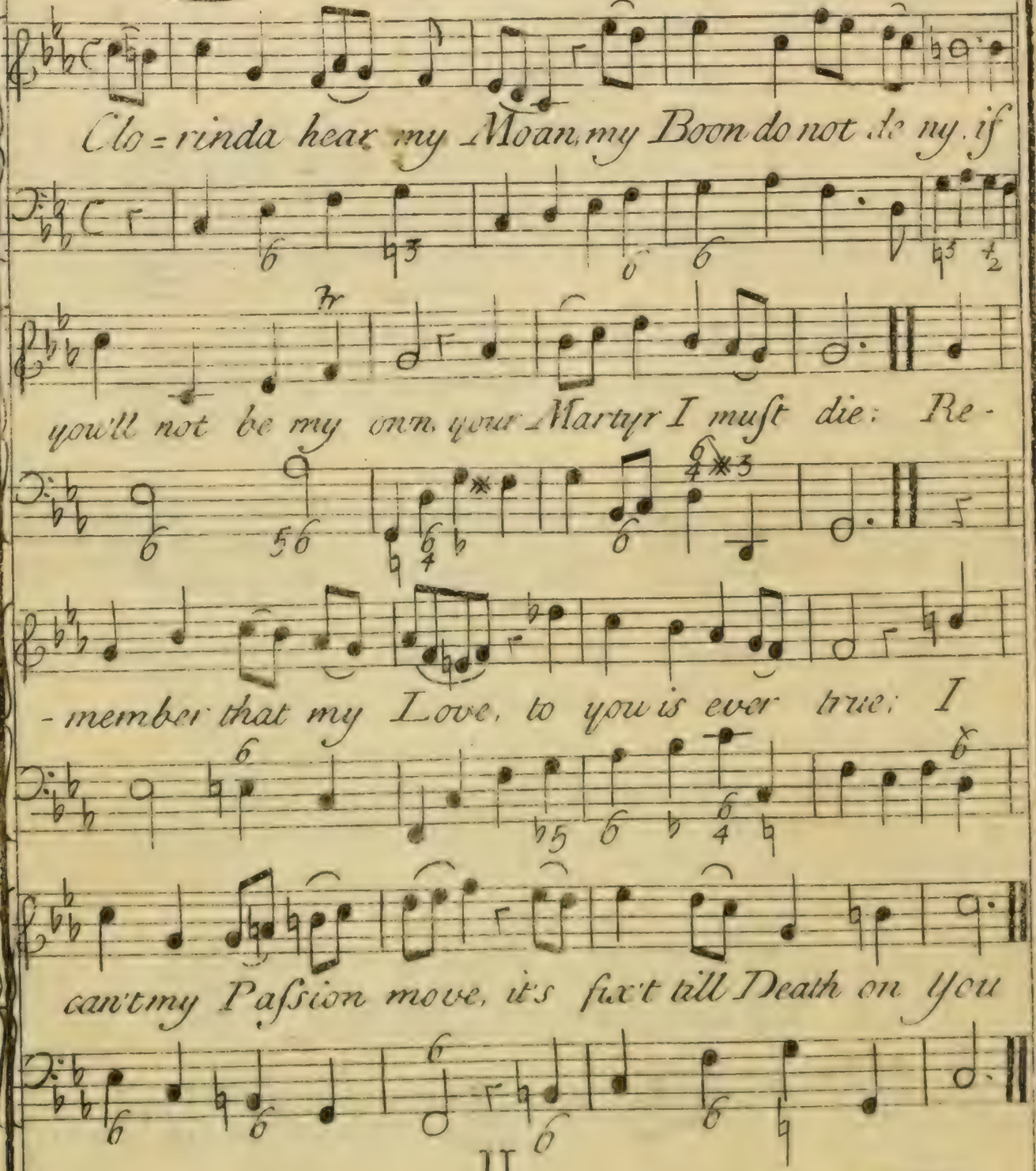
First move your Voice slow, then faster and faster by Degrees, and you will find it come to you with very little Trouble, but you must take care to let E and D be both heard distinctly.

The Trill or Shake is to be used on all descending prick'd Crotchets, also when the Note before is in the same Line or Space with it and generally before a Close, either in the Middle or at the End of a Song. Example.



These Rules followed with a little Applica=tion are sufficient to ground the Learner in sing=ing; I shall therefore conclude this with a Collec=tion of some of the easiest and best Songs, and Opera Airs extant.

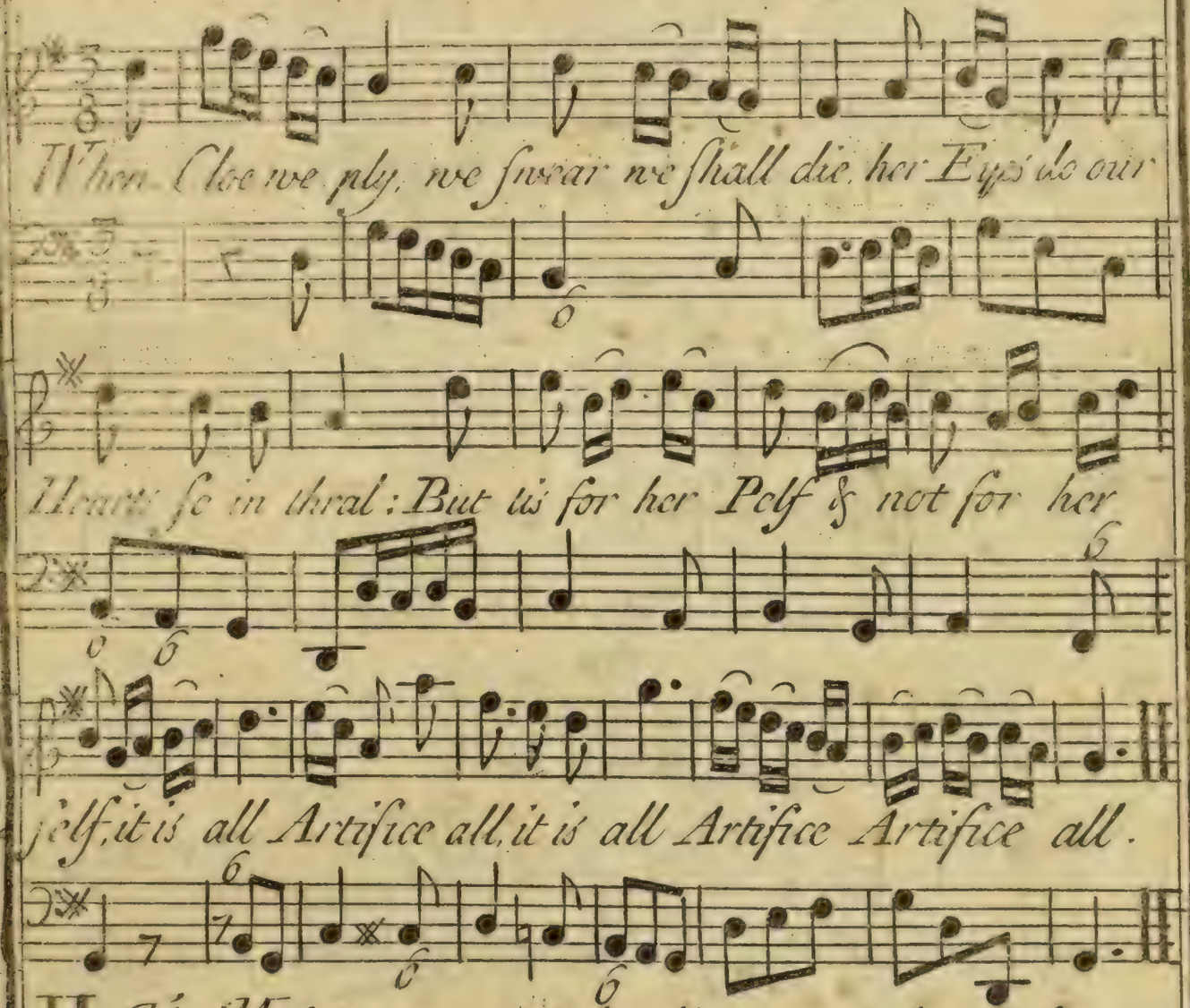
A New Song



II

If you my Life will ſave,
Recieve me in your Arms;
Or ſink me in my Grave,
A Victim to your Charms.
But when I'm dead and gone,
Let this then be your Guide;
Engrave it on my Tomb,
For you I liv'd and dy'd.

The Artifice a favourite Song.



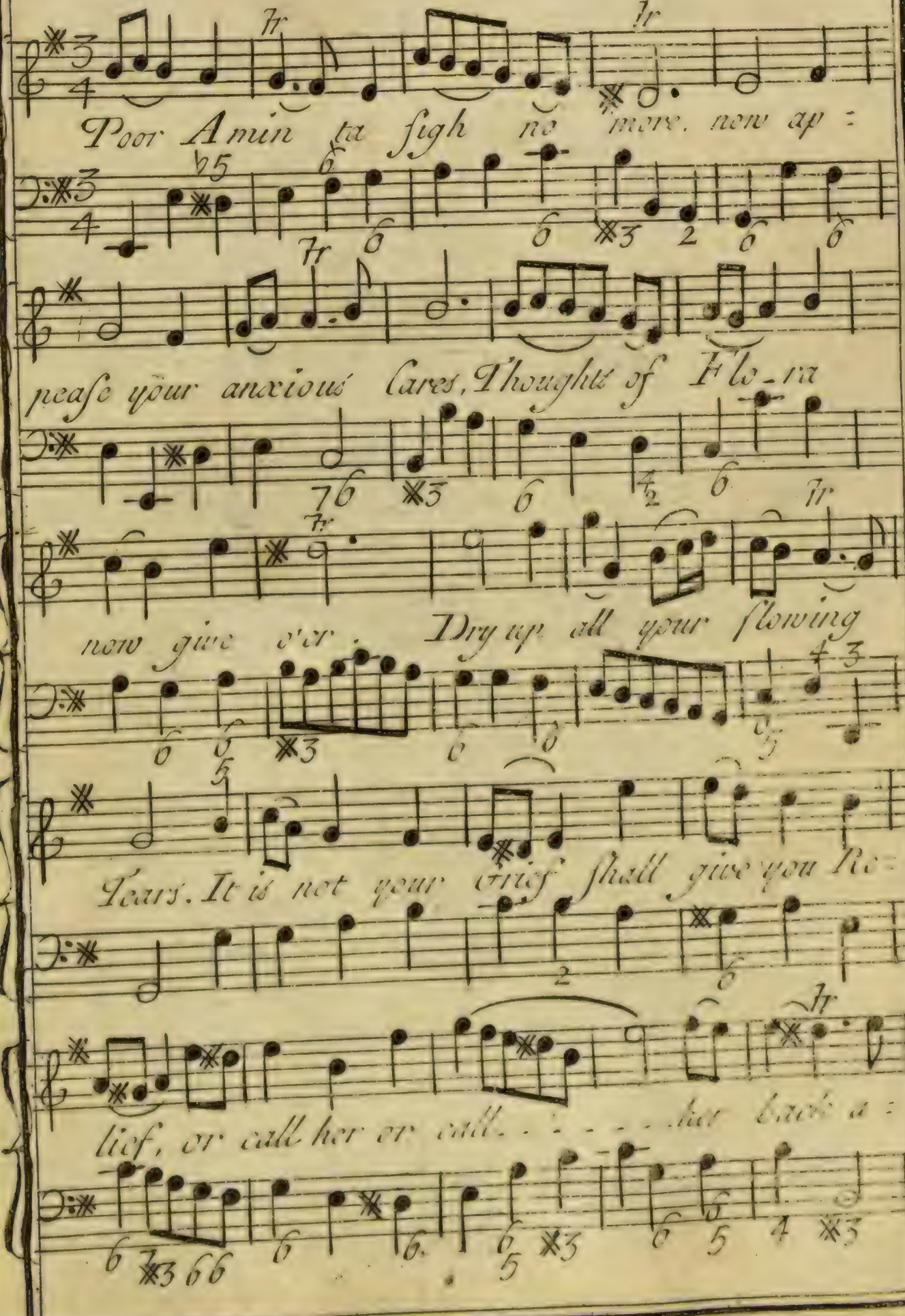
II The Maidens are coy; they'll pish and they'll fie,
And vow if you're rude they will call;
But whisper so low, that they let us know, it is all.
Artifice all, it is all Artifice Artifice all.

III My Dear the Wives cry, whenever you die,
Oh marry again we ne'er shall;
But in less than a Year; they make it appear, it is all
Artifice all, it is all Artifice Artifice all.

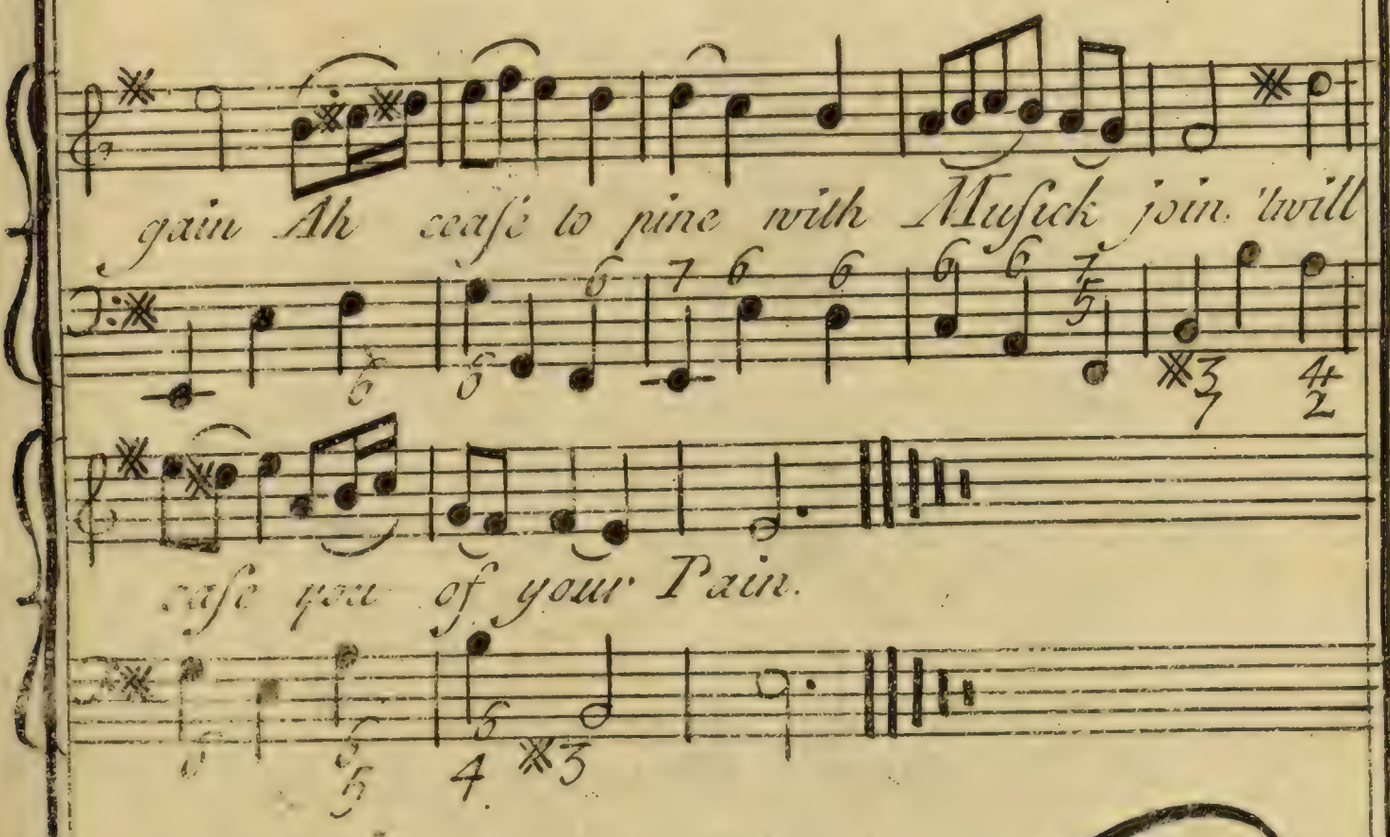
IV In Matters of State and Party Debate,
For Church and for Justice we bawl;
But if you attend you'll find in y end it is all
Artifice all, it is all Artifice Artifice all.

Voice:

A New favourite Song



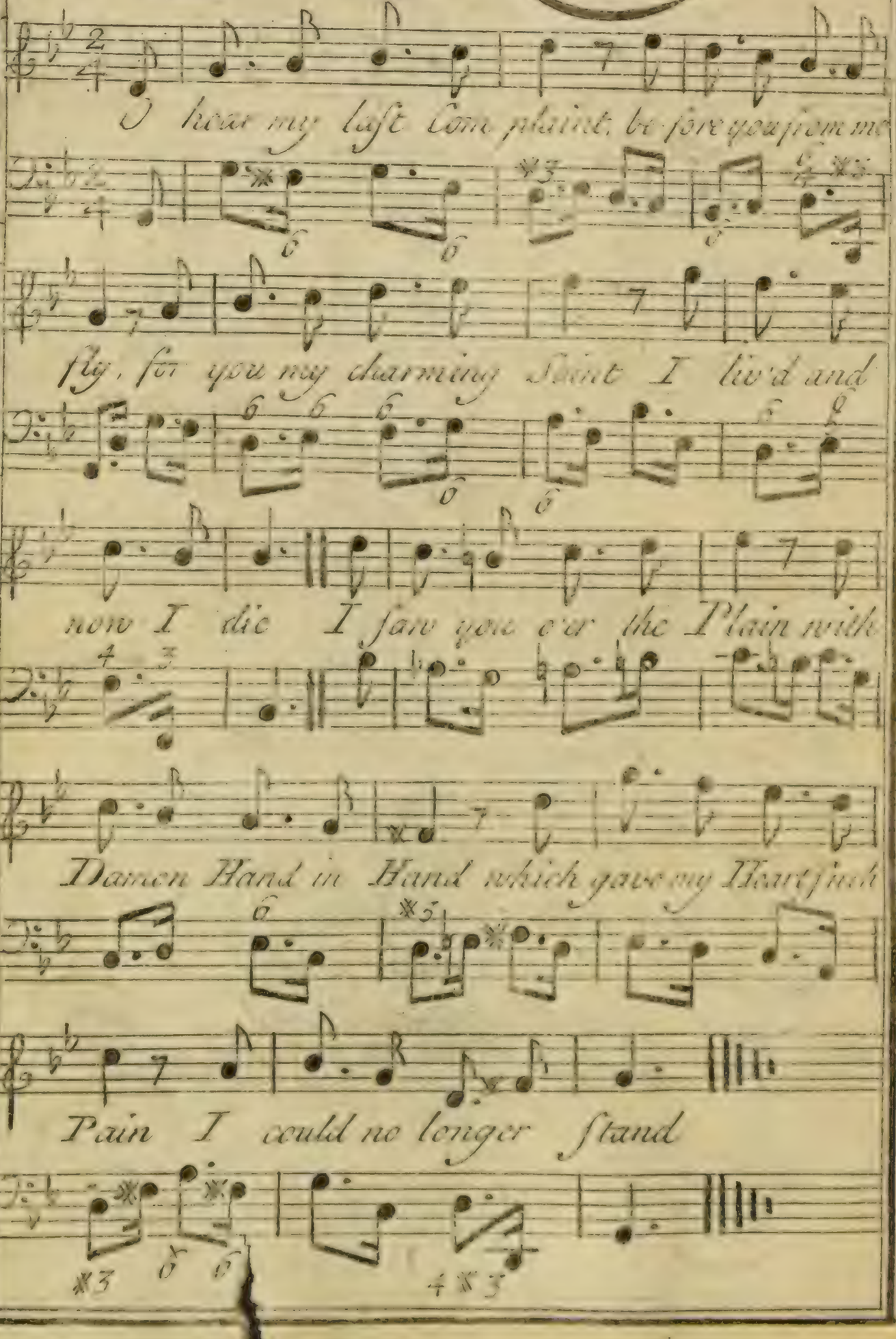
by an eminent Maſter.

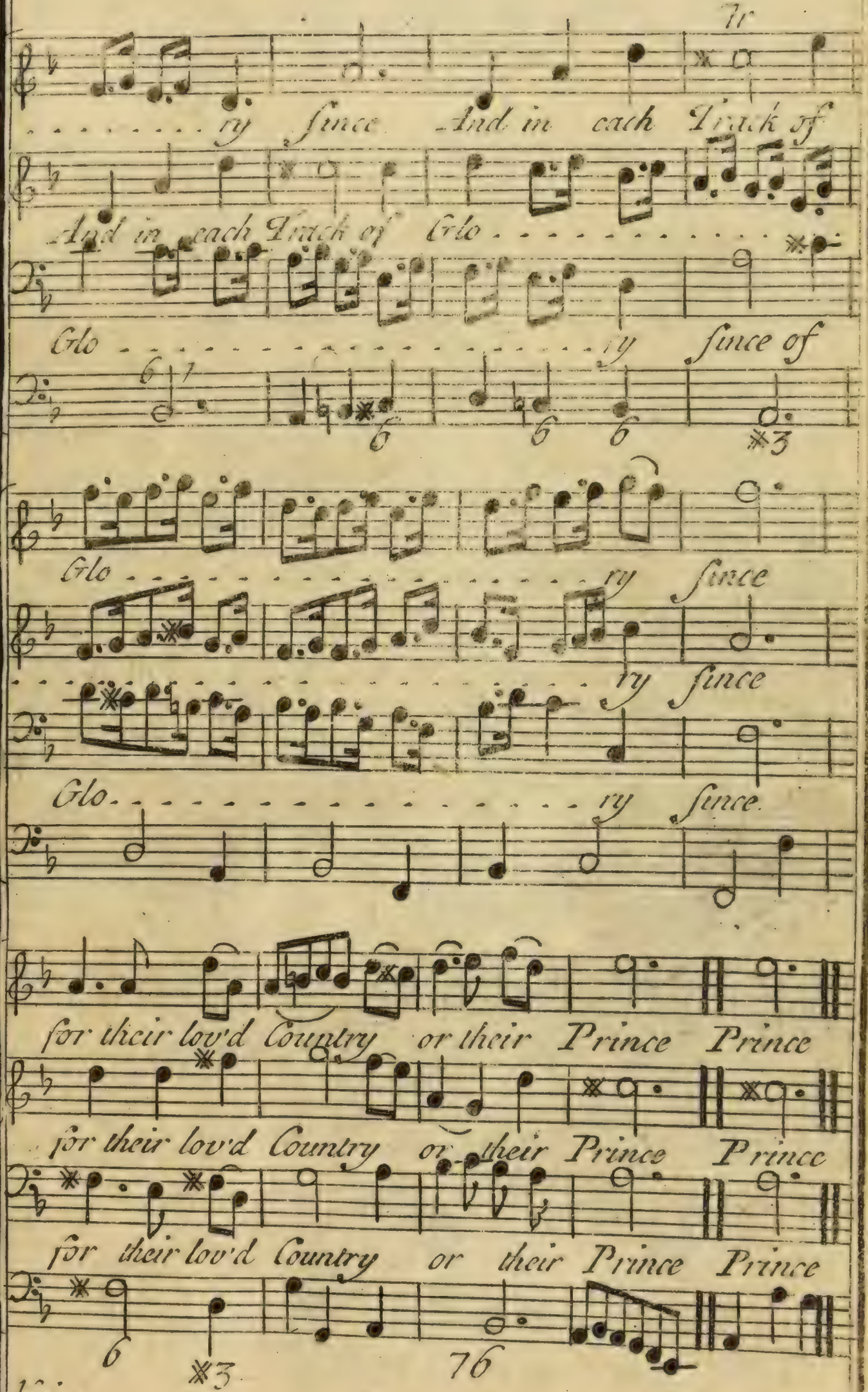


II

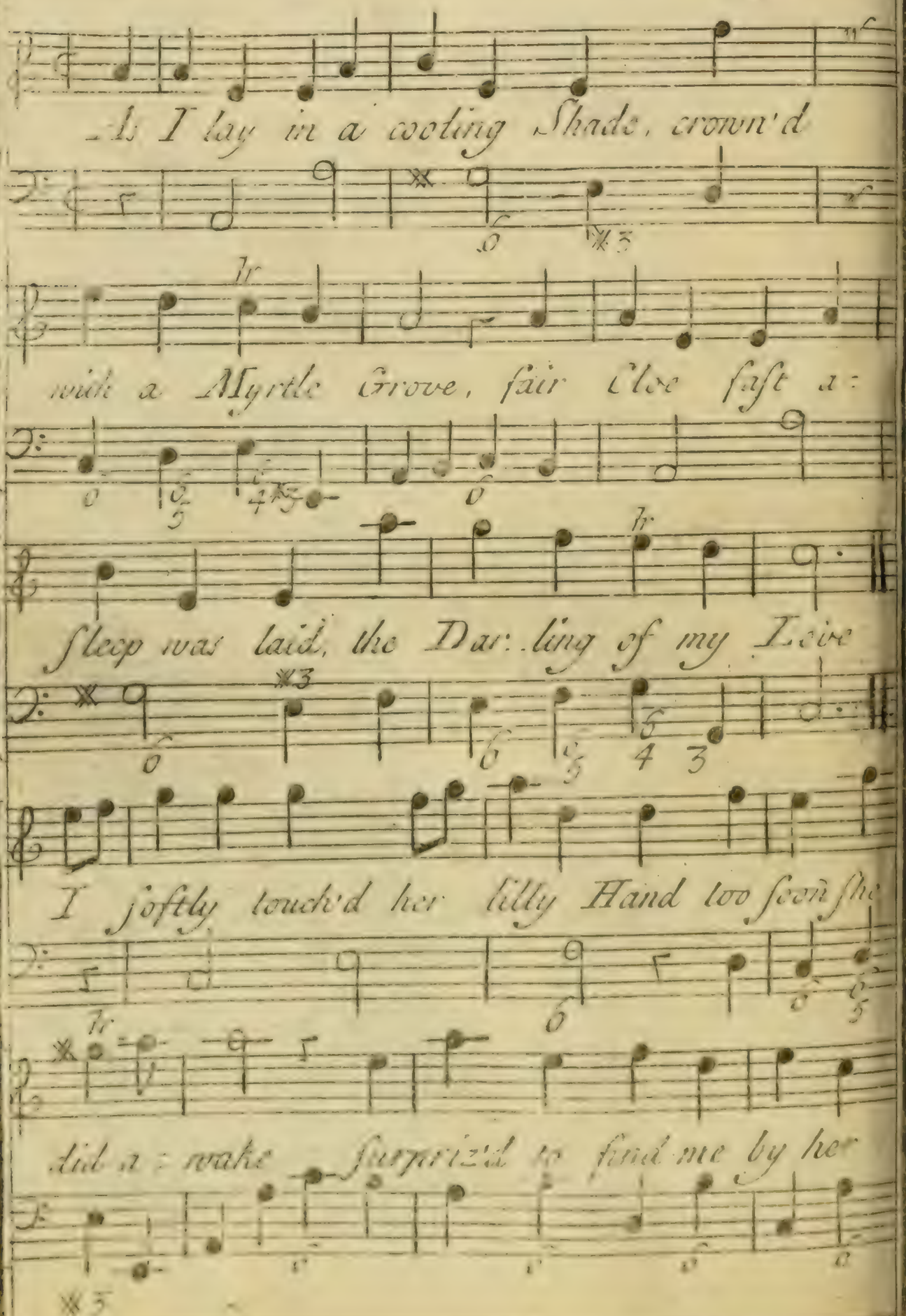
All your Sorrow is in vain,
Never think of Flora's Charms;
She regardleſs of your Pain,
Triumphs in another's Arms:
Love Flora no more,
Some other adore,
Your tedious, your tedious Sighs refrain,
You ſoon may find,
A Nymph more kind,
Who'll not your Love diſdain.

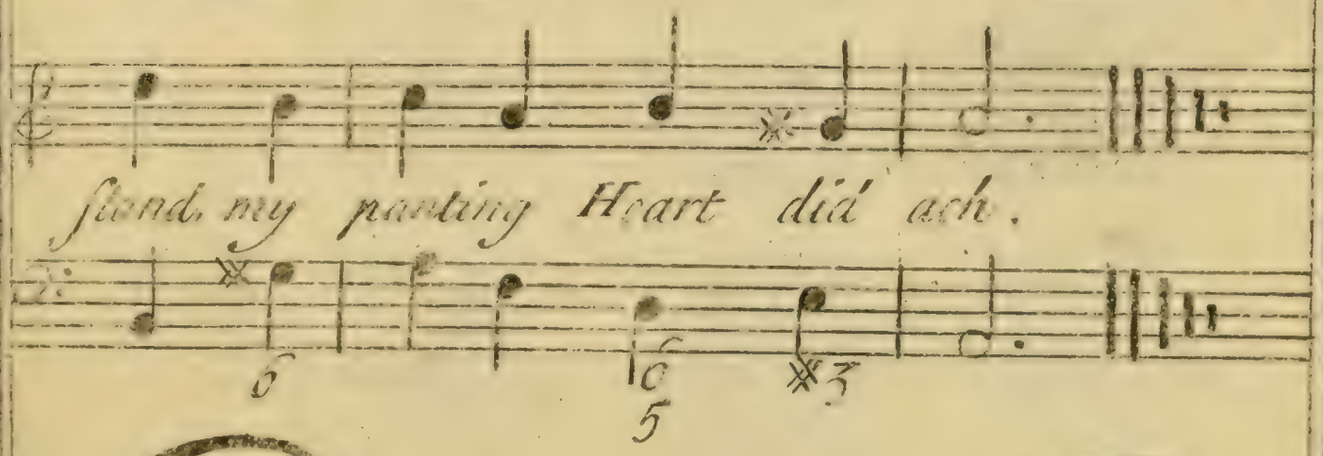
A New Song


I hear my last Com plaint, be fore you from me
fly, for you my charming Saint I liv'd and
now I die I saw you o'er the Plain with
Damon Hand in Hand which gave my Heart fuch
Pain I could no longer stand


ry since And in each Track of
And in each Track of Glo
Glo ry since of
Glo ry since
ry since
Glo ry since
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince

A Favourite New Song





II.

My ravish'd Thoughts were quickly seiz'd,
My glowing Veins on Fire,
But ah I could not be appeas'd,
I had not my Desire;
Of Love I told a soothing Tale,
And on her Charms I gaz'd
But could not in the least prevail,
Which made me stand amaz'd

III.

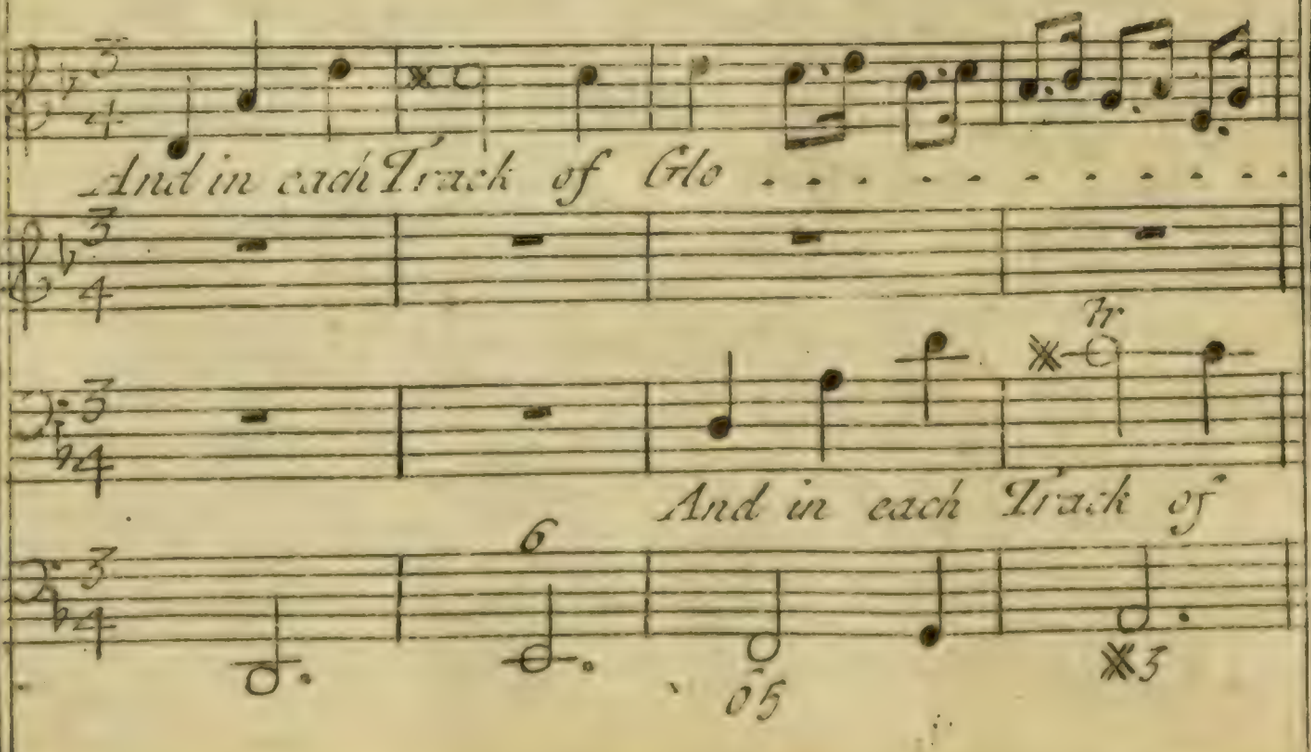
I gently bow'd my drooping Head,
For one dear balmy Kiss,
And with soft Accents to her said,
Aminor wants the Bliss:
But all my Hopes of her were vain,
My Censure quite missplac'd
Which did the more augment my Pain,
For she'd not be embrac'd.

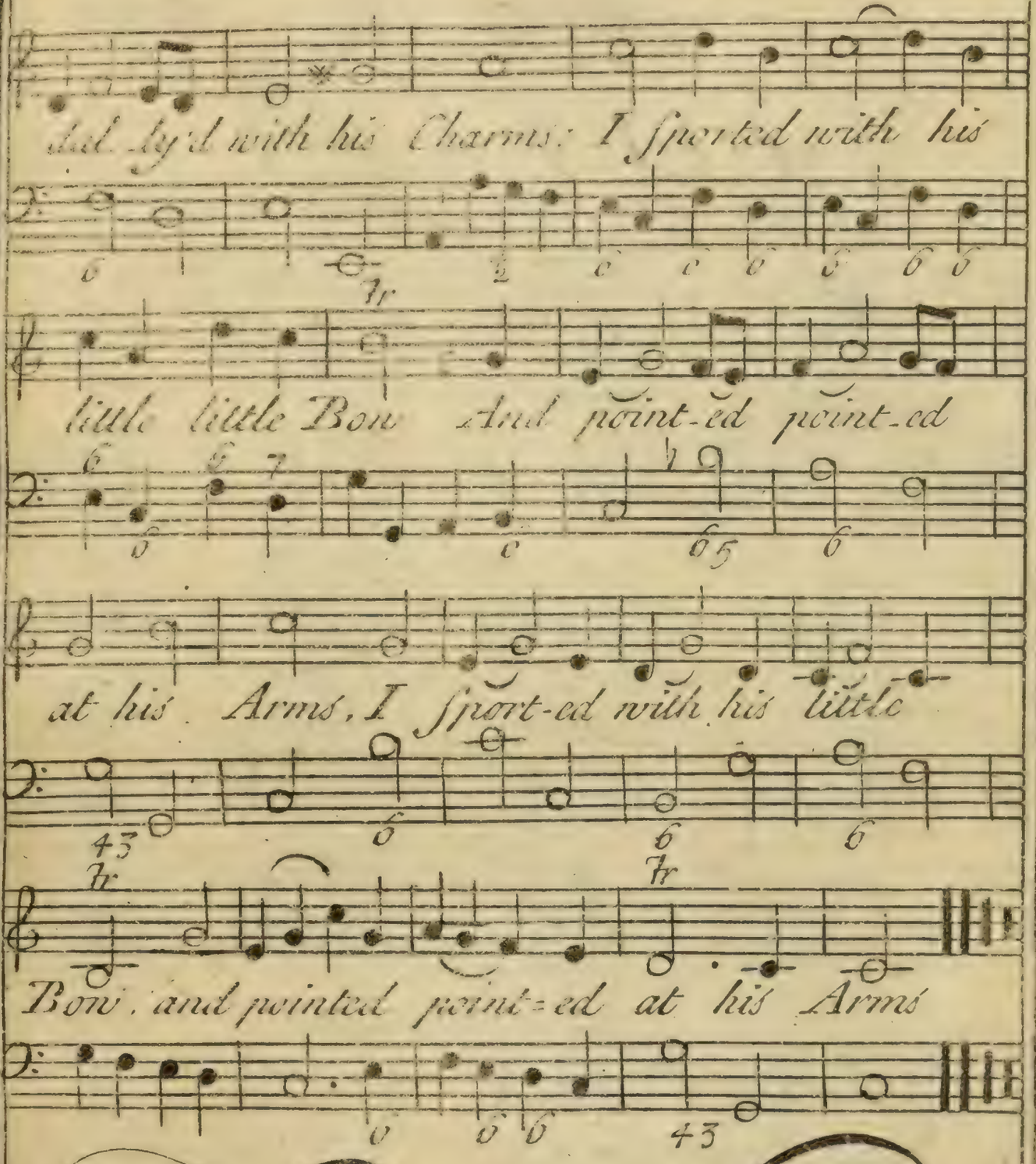
II

Had I ne'er seen you charming Phillis,
Such Torture I shou'd never have known;
But thank my Stars if that your Will is,
To smile and ever be my own.
No greater Blessing I'd desire,
Than your matchless Charms my Fair;
For you are all that I admire,
And all I love, and all I fear.

A Song, Set for three Voices, by Mr Henry Purcell.

Note this second Treble was never printed before.



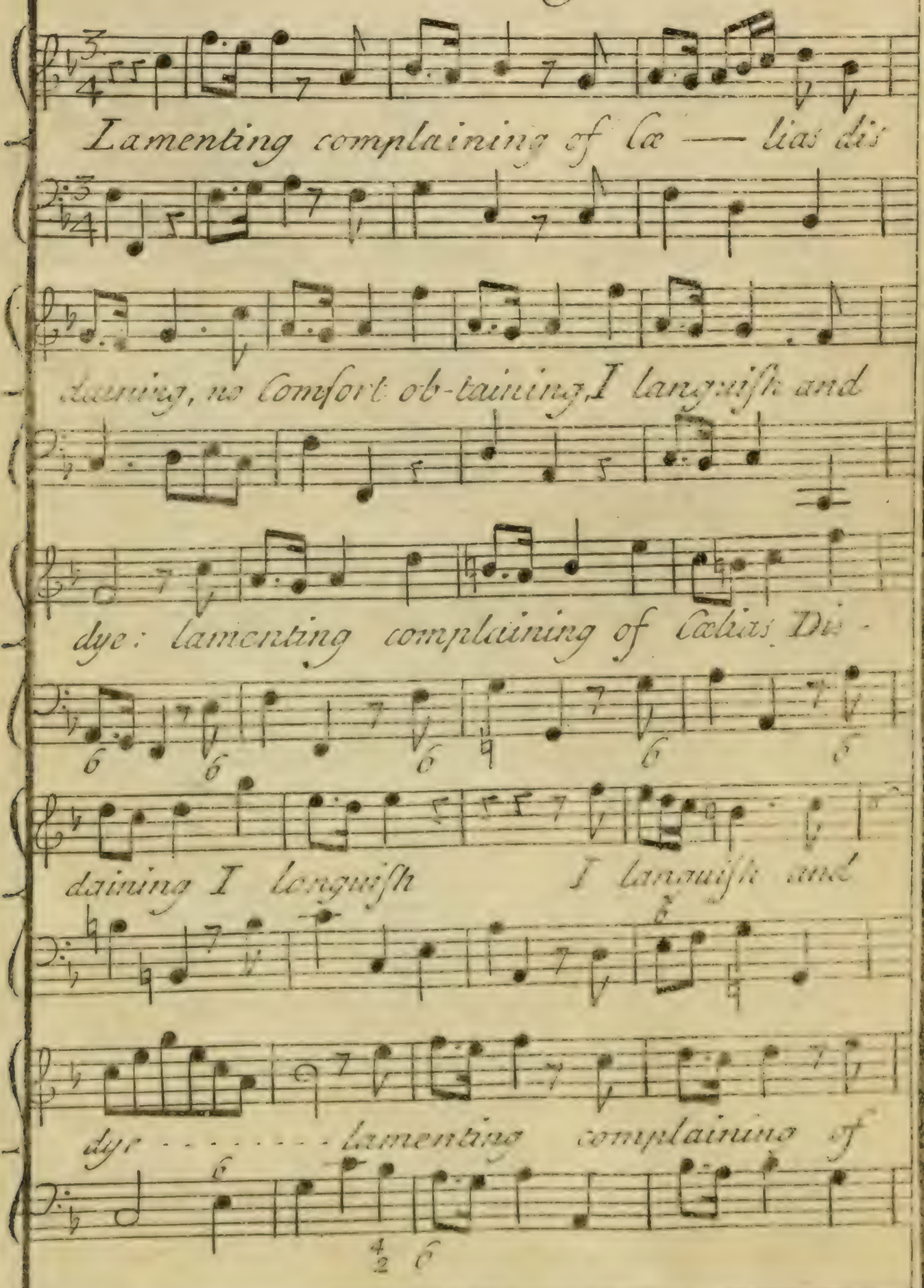


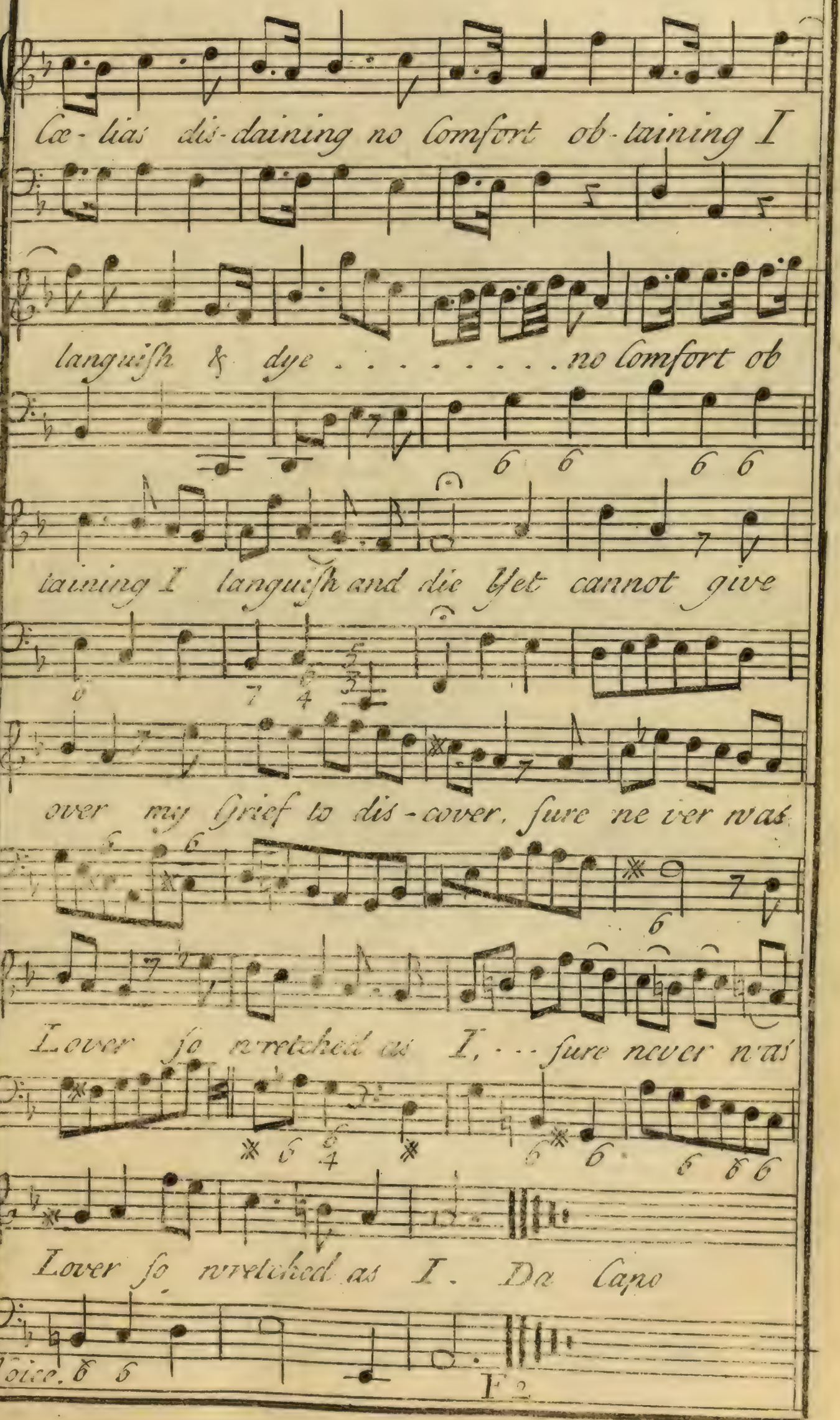
II

Till urg'd too far, Revenge he cries
A fatal Shaft he drew
It took its Paſsage through your Eyes
And to my Heart it flew
To tear it thence I ſtrove in vain
For I too quickly found
'Twas only to encreaſe the Pain
And to enlarge the Wound

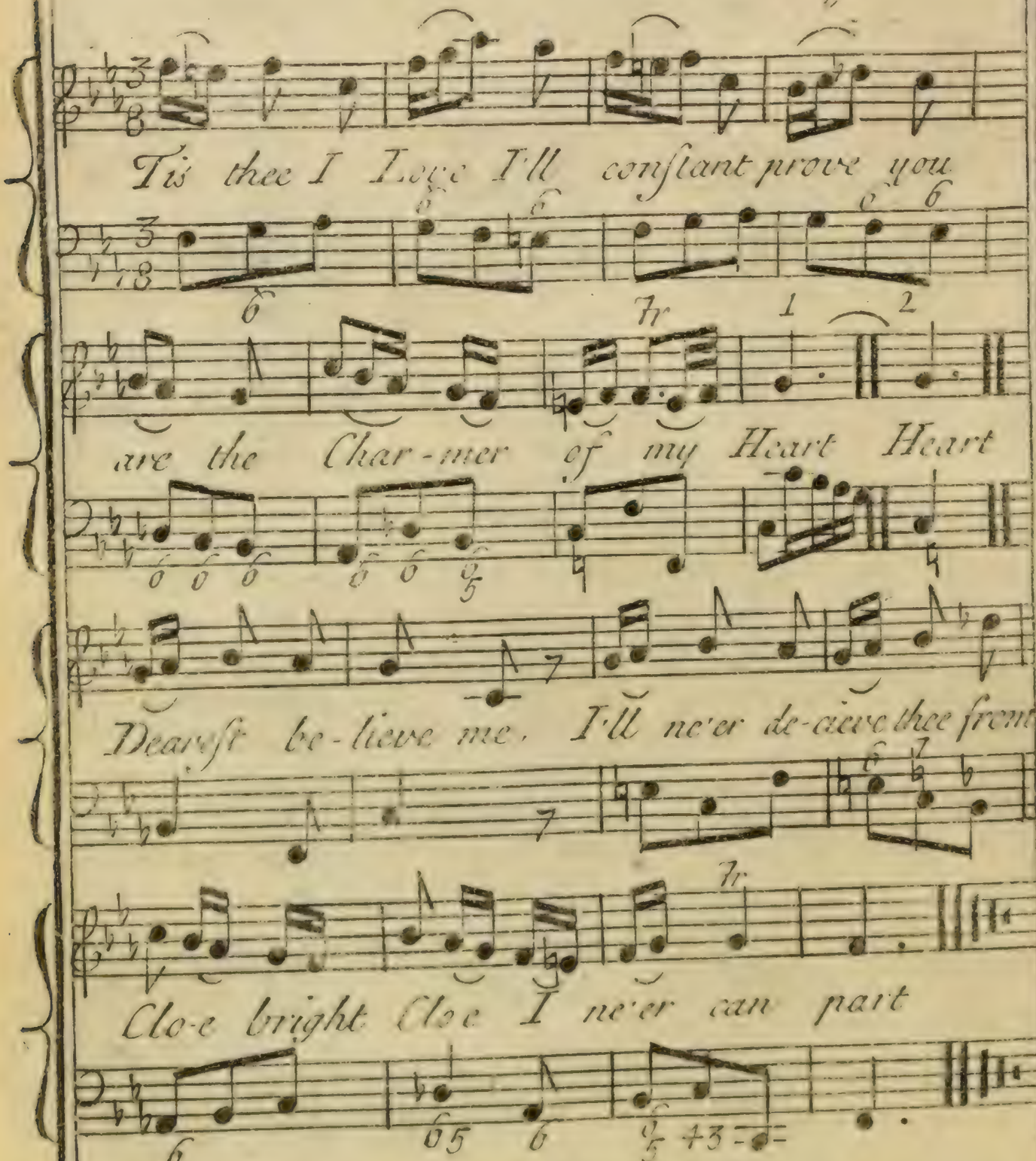
Voice.

A Favourite AIR in the OPERA of JCæsar.




Cœ-lias dis-daining no Comfort ob-taining I
languish & dye . . . . . no Comfort ob
taining I languish and die yet cannot give
over my Grief to dis-cover, sure ne ver was
Lover so wretched as I, . . . sure never was
Lover so wretched as I. Da Capo
Voice. & b

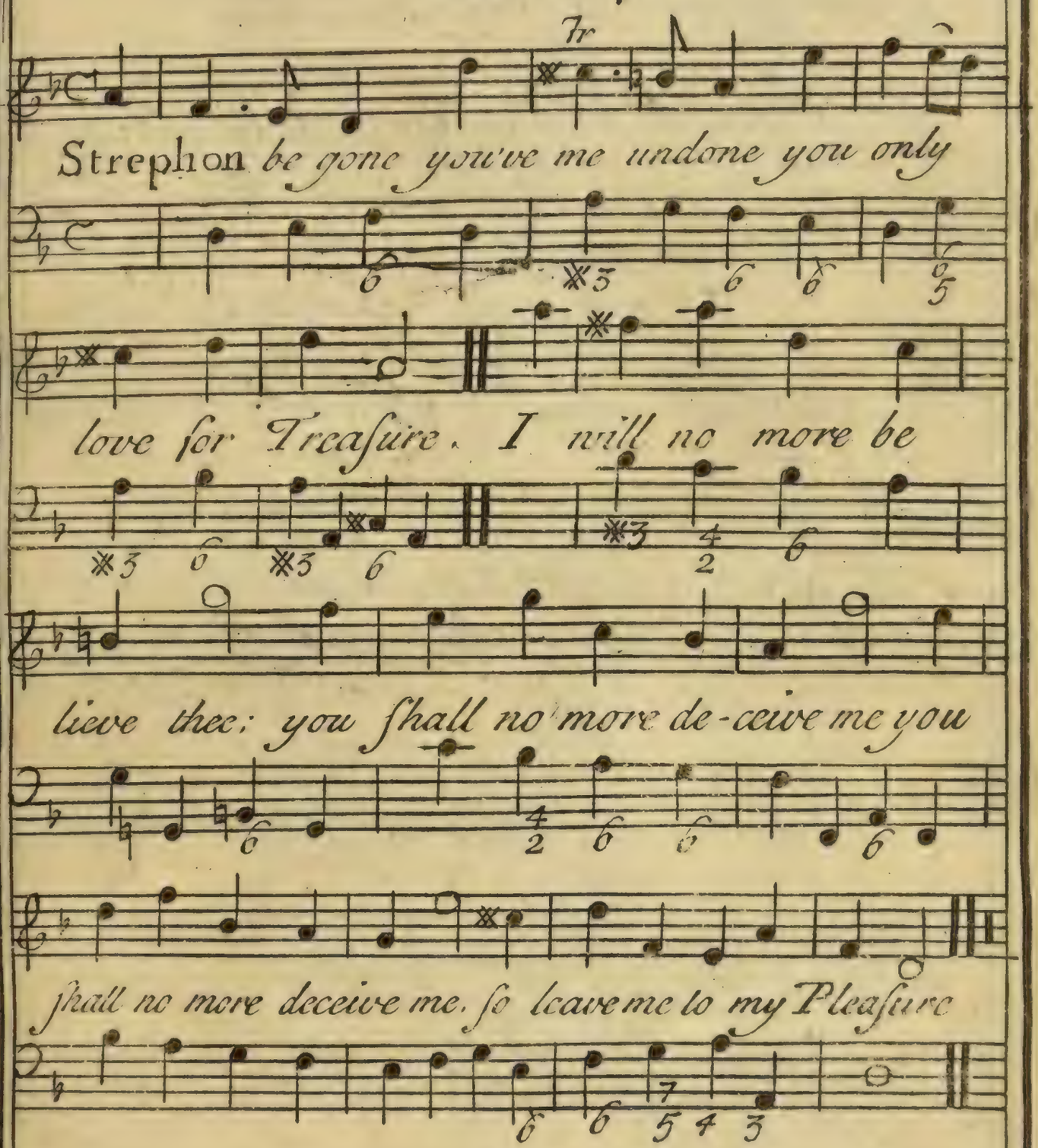
A Favourite Song



II

Be kind as fair,
Oh ben't severe,
But shew Compassion on your Swain;
You'll ne'er repent it,
No ne'er relent it,
Dear Creature dear Creature now ease my Pain.

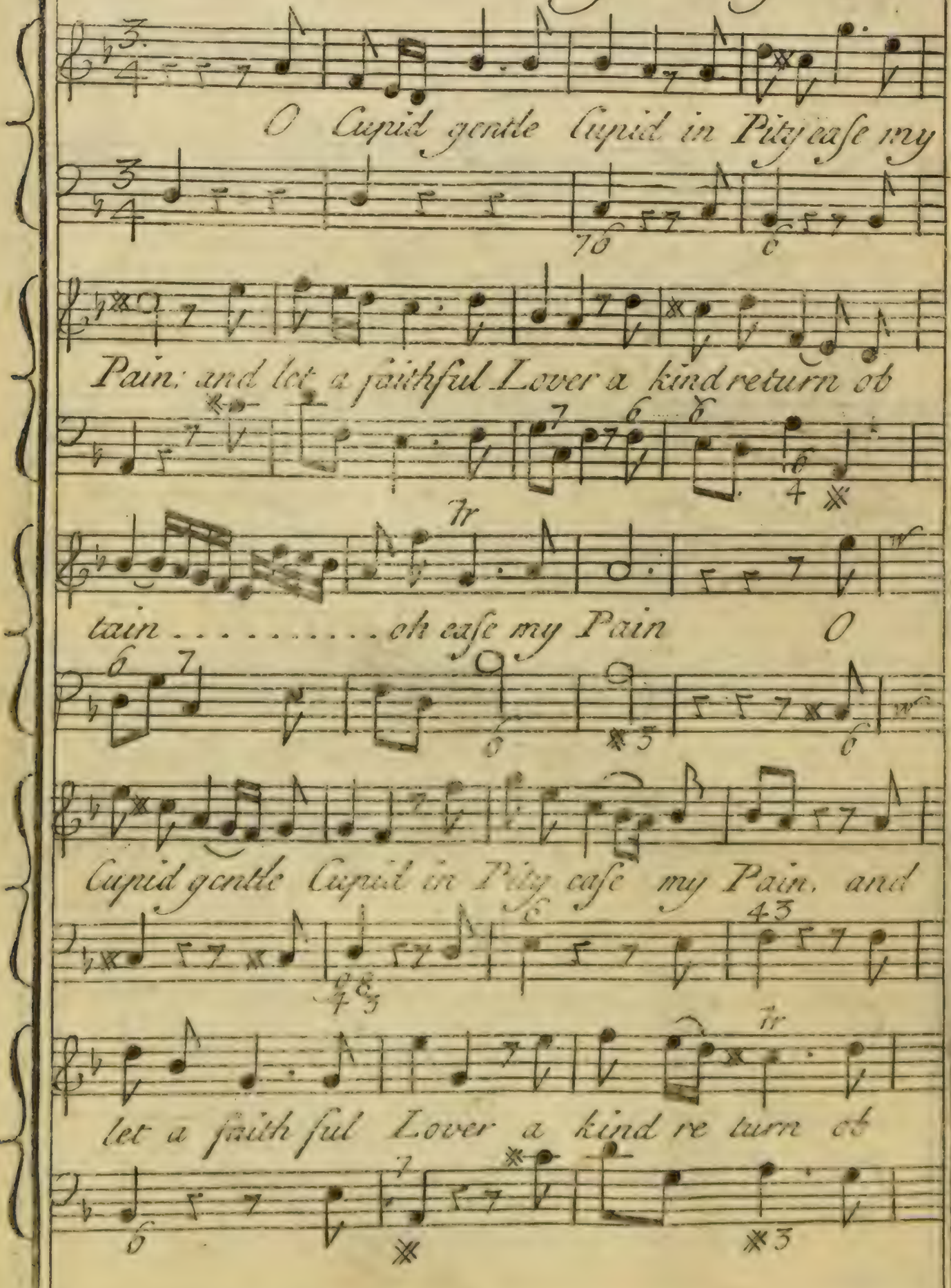
False Strephon

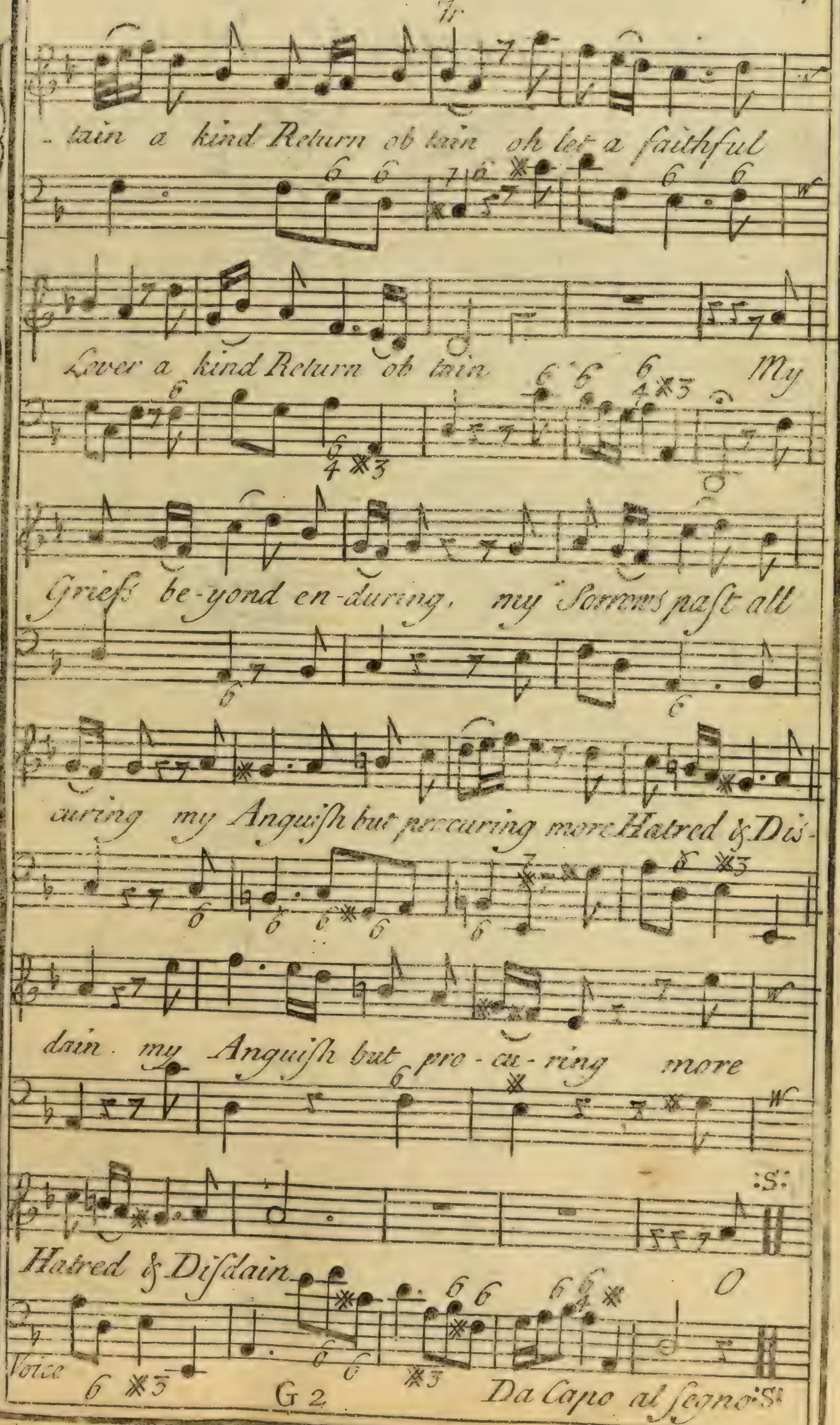


II

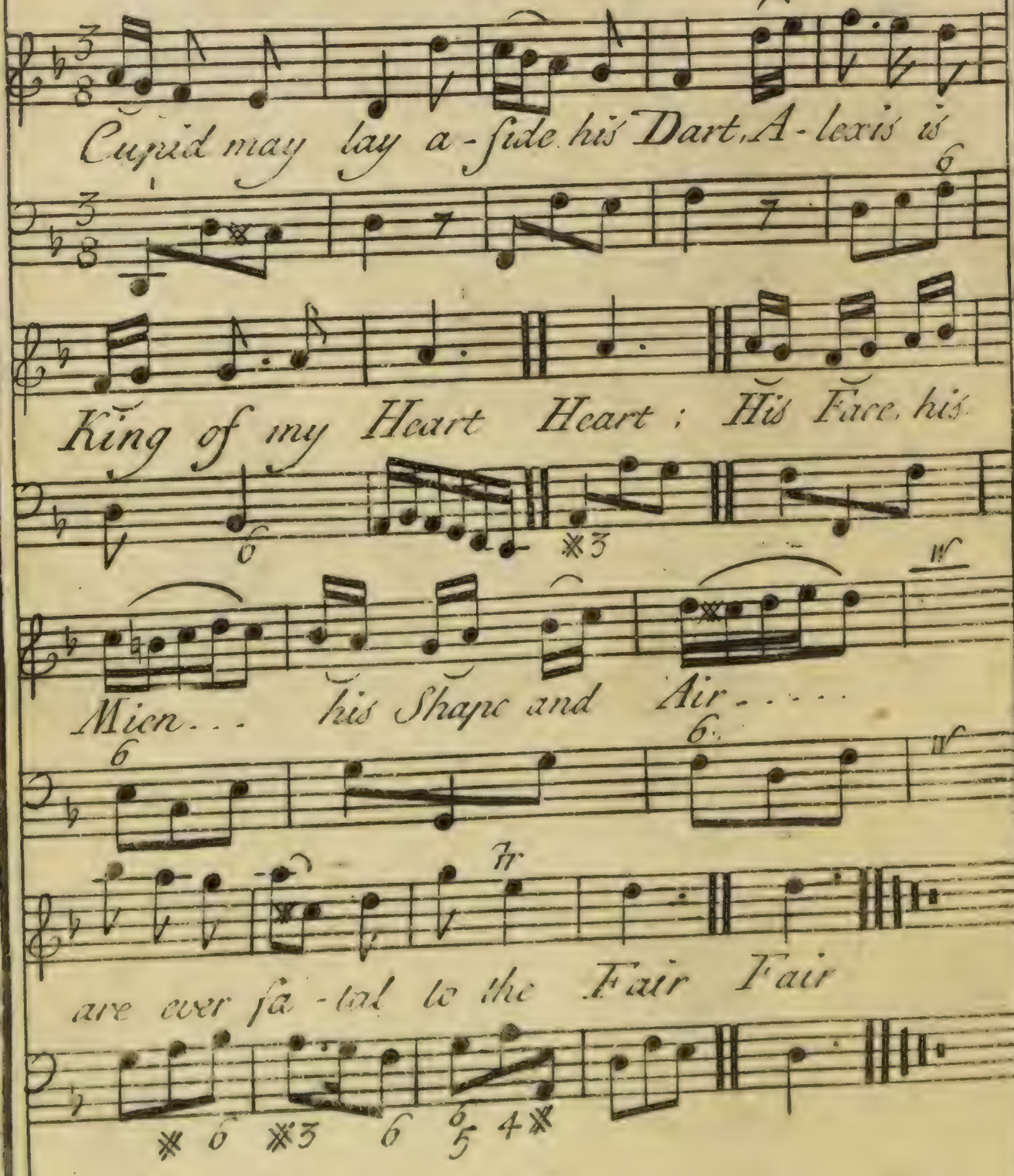
In every Face you see a Grace.
To you they're all a Wonder;
But yet you're always changing,
Ne'er well but when you're ranging.
You only love to plunder.

A Favourite Song in the OPERA of Theseus




Tr.
-tain a kind Return ob tain oh let a faithful
Lover a kind Return ob tain My
Griefs be-yond en-during, my Sorrows past all
curing my Anguish but procuring more Hatred & Dis-
dain. my Anguish but pro-cu-ring more
:S:
Hatred & Disdain
O
Voice
G 2
Da Capo al Segno :S:

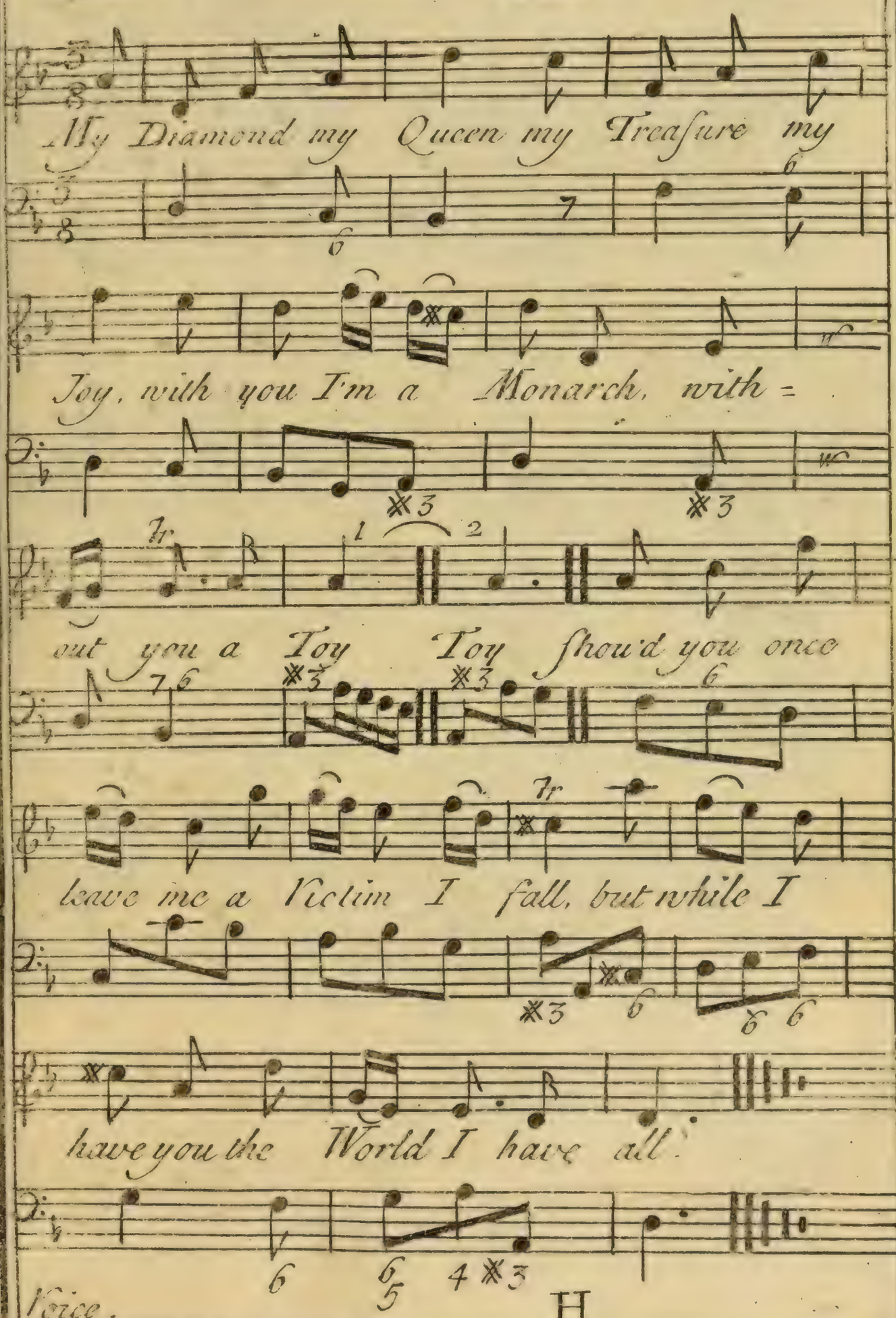
A Favourite Song



II

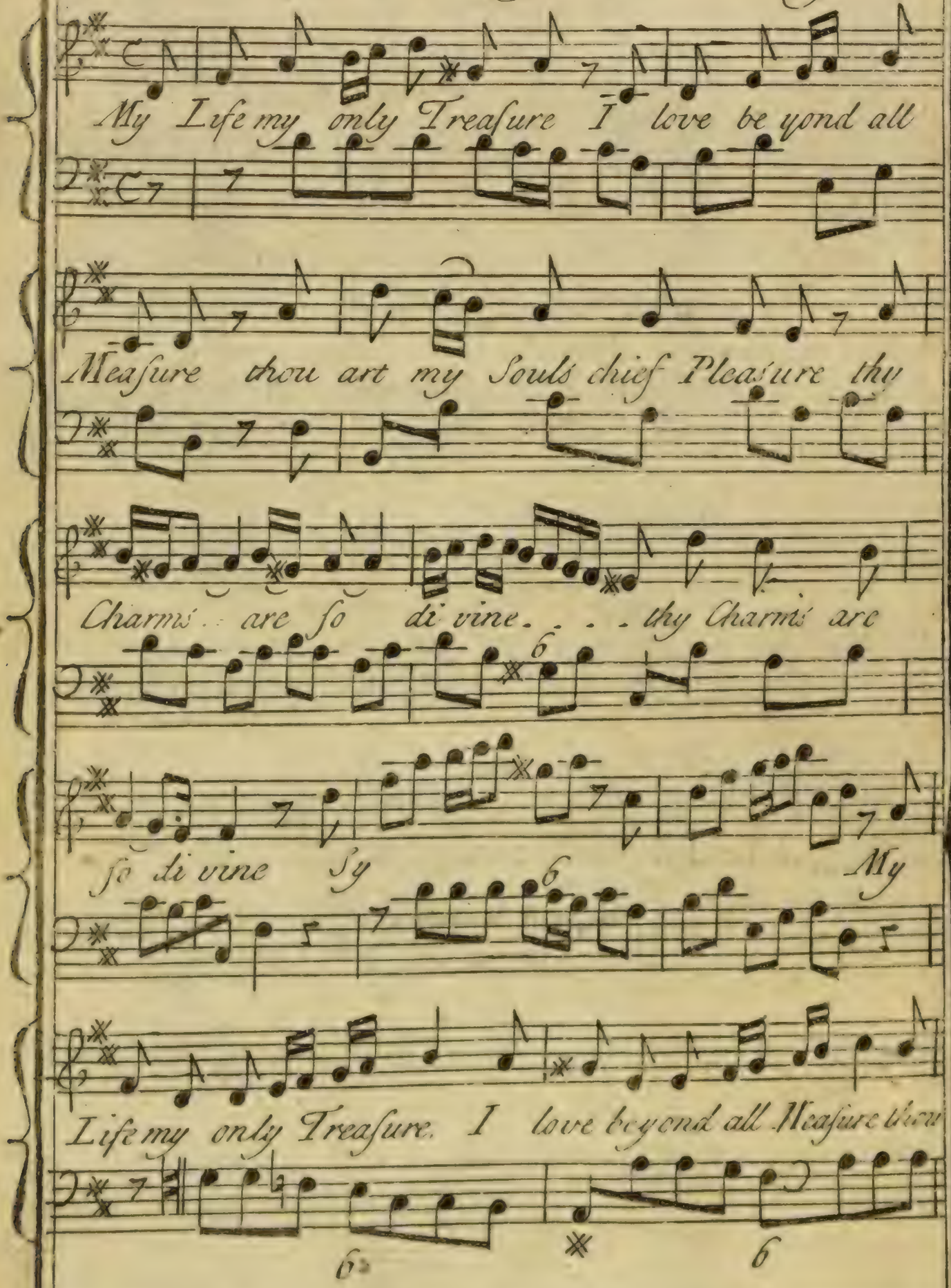
He never sues but does obtain.
Altho' he gives, he feels no Pain;
Alexis surely was decreed,
By Heav'n to make poor Virgins bleed.

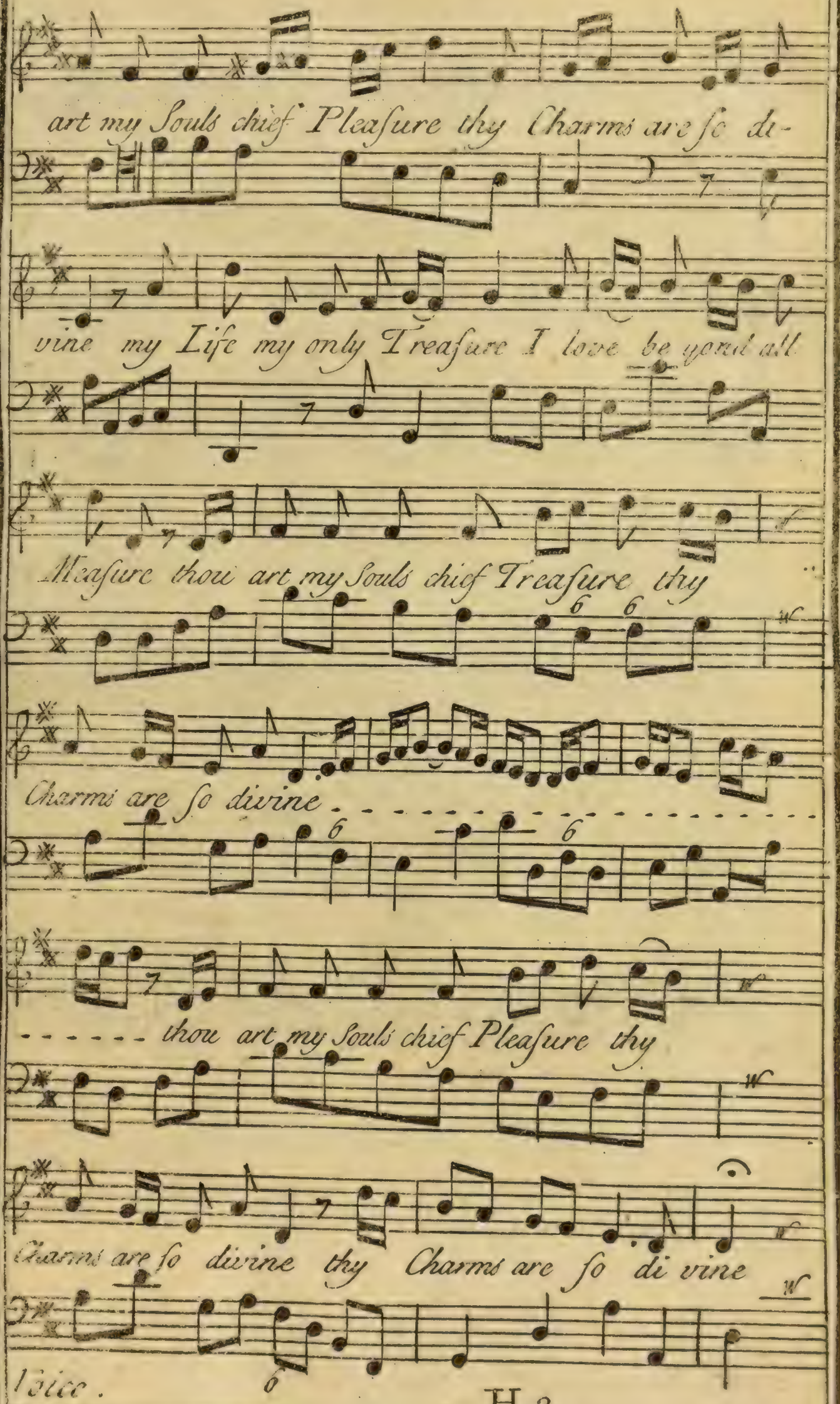
The Lovers Treasure.

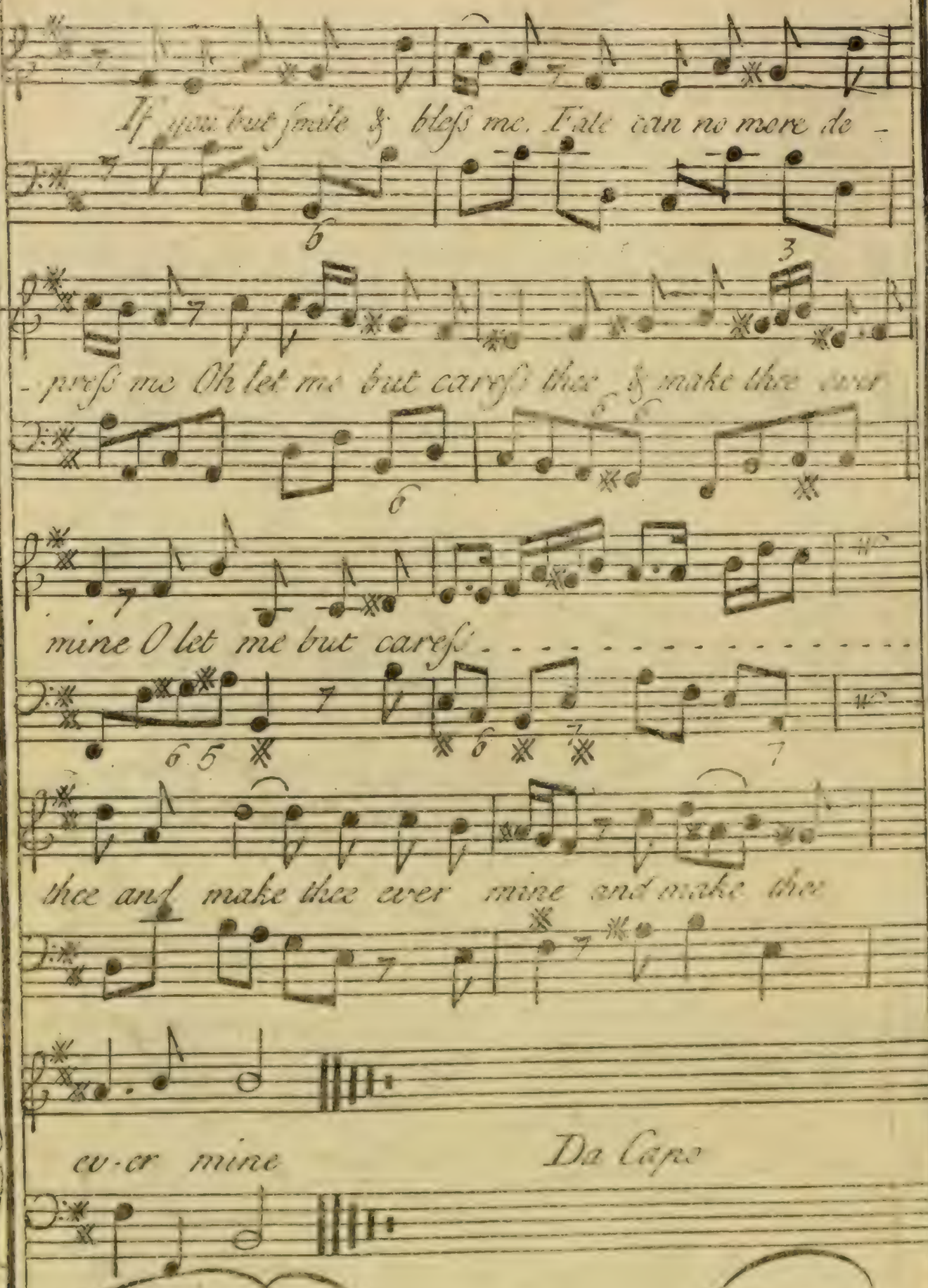


Voice.

A Favourite *Song*
in the Opera of Julius Cæsar

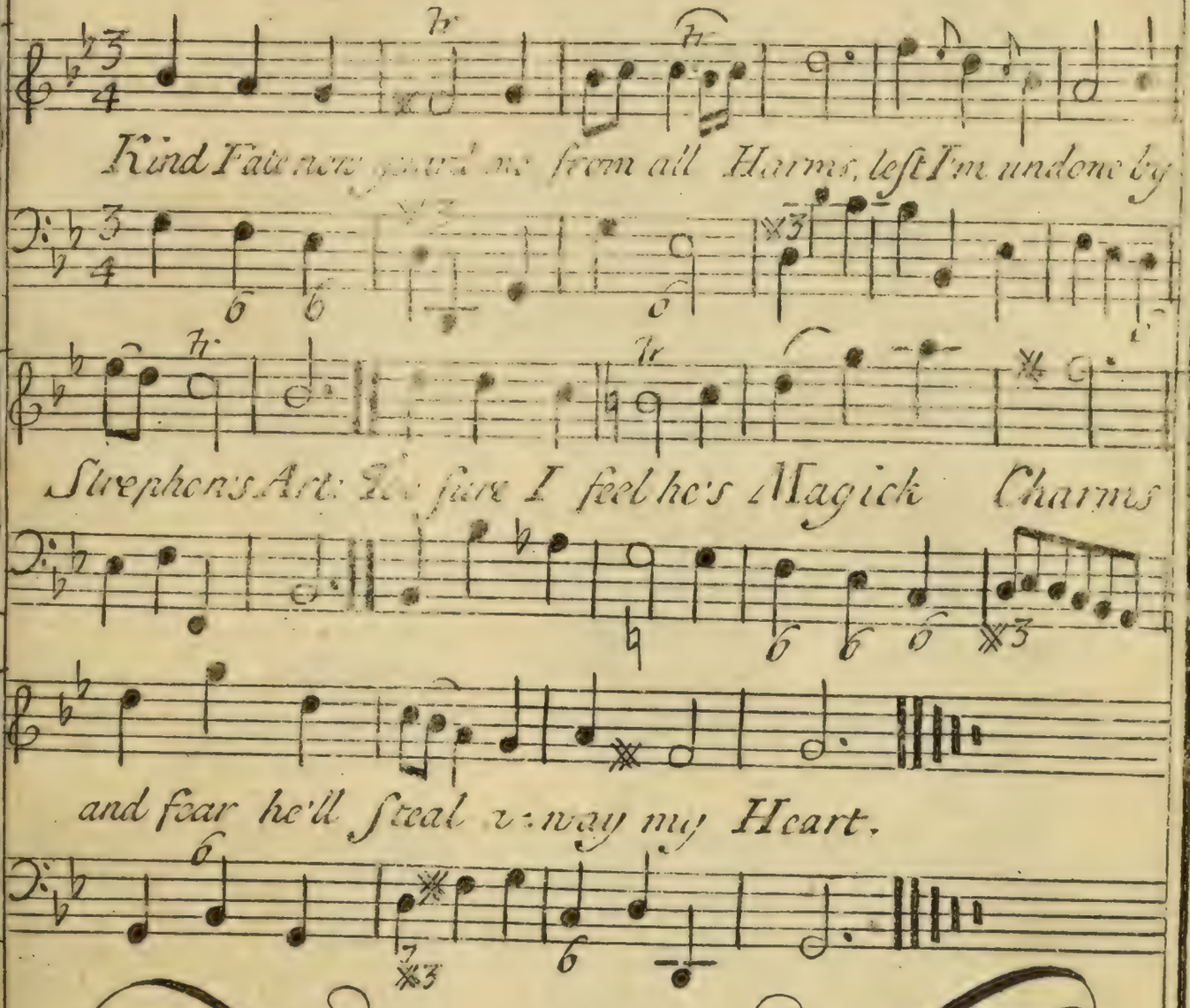



art my Souls chief Pleasure thy Charms are so di-
vine my Life my only Treasure I love be yond all
Measure thou art my Souls chief Treasure thy
Charms are so divine
thou art my Souls chief Pleasure thy
Charms are so divine thy Charms are so di vine
Dice.



Compos'd by Mr Handel.

A New SONG.



II

He sues me with such artfull Skill,
My Love to him I can't deny:
I fear I must do what he will,
Unless from him I quickly fly.

III

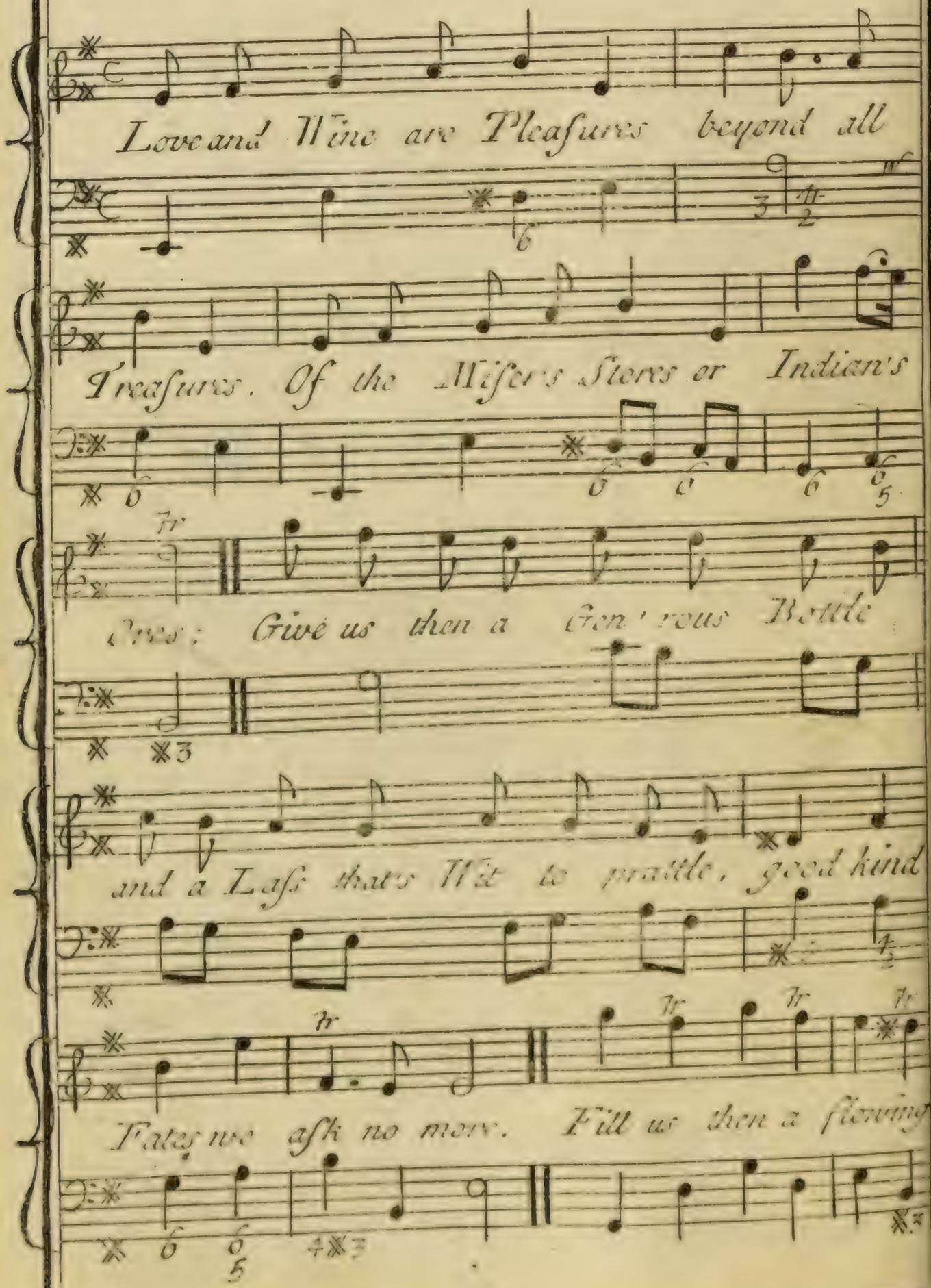
O help me Nature Love to hide
And teach me how to shun his Charms;
Let Virtue be my only Guide,
Or ever have him in my Arms.

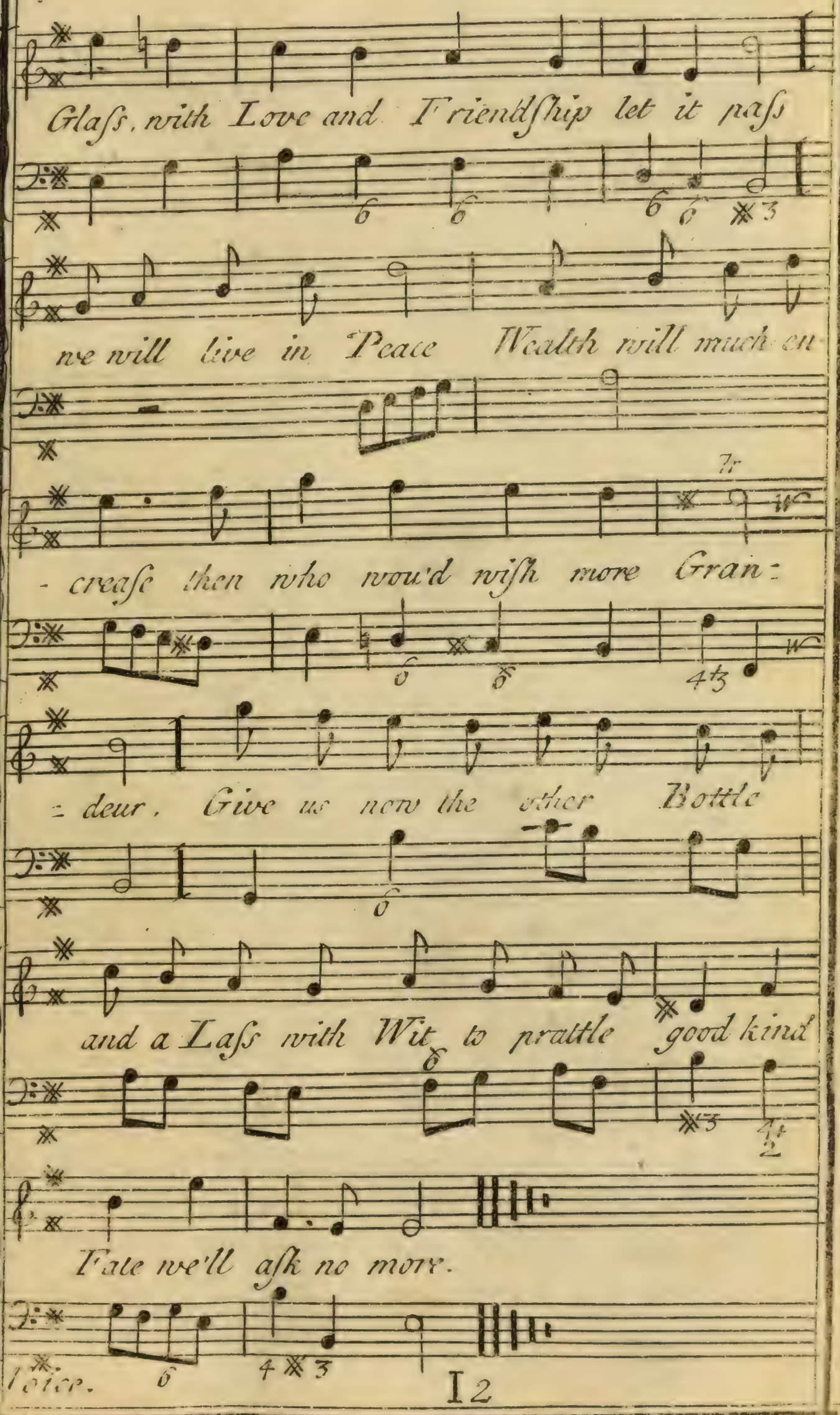
IV

Indulgent Fortune be my Friend,
O watch my Moments lest I stray;
Relief kind Heavens to me send,
For I cannot withstand his Lay.

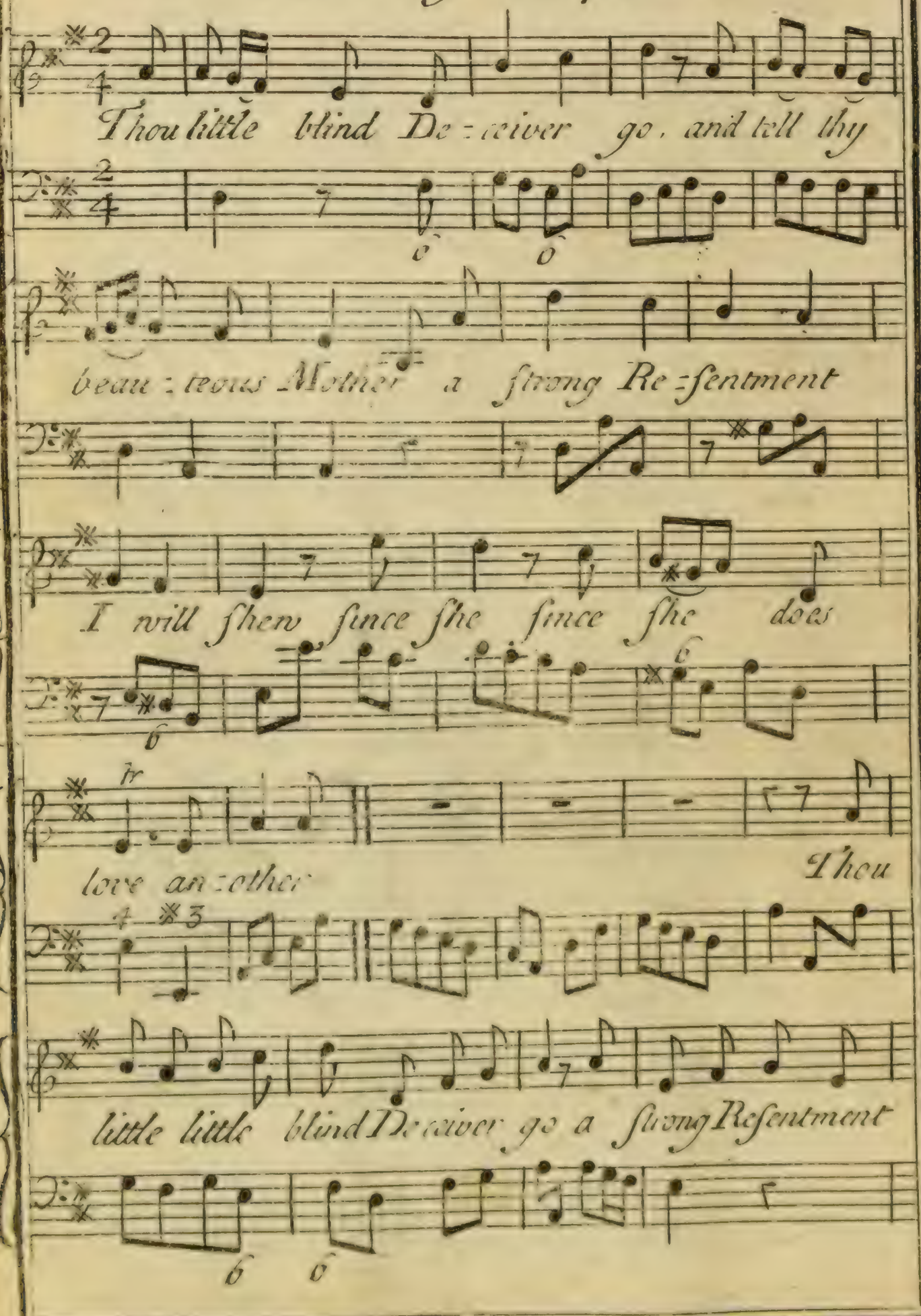
A Favourite New Song

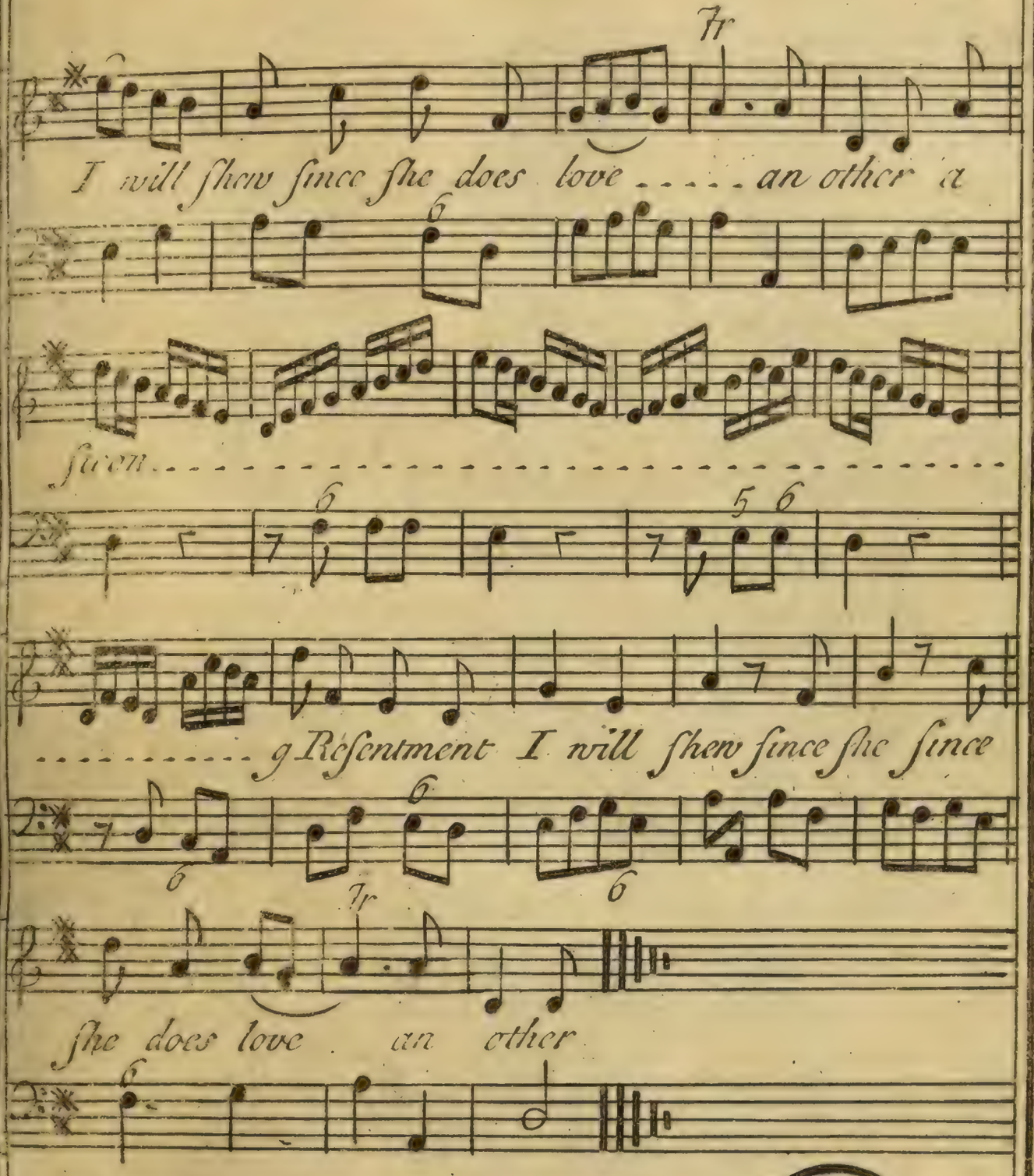
set by Mr Rowl: Kellegren Musick Master at Paris.




Glass, with Love and Friendship let it pass
we will live in Peace Wealth will much en
- crease then who wou'd wish more Gran:
= deur. Give us now the other Bottle
and a Lass with Wit to prattle good kind
Fate we'll ask no more.
Voice.

A Meſſage from Mars to Venus by Cupid.





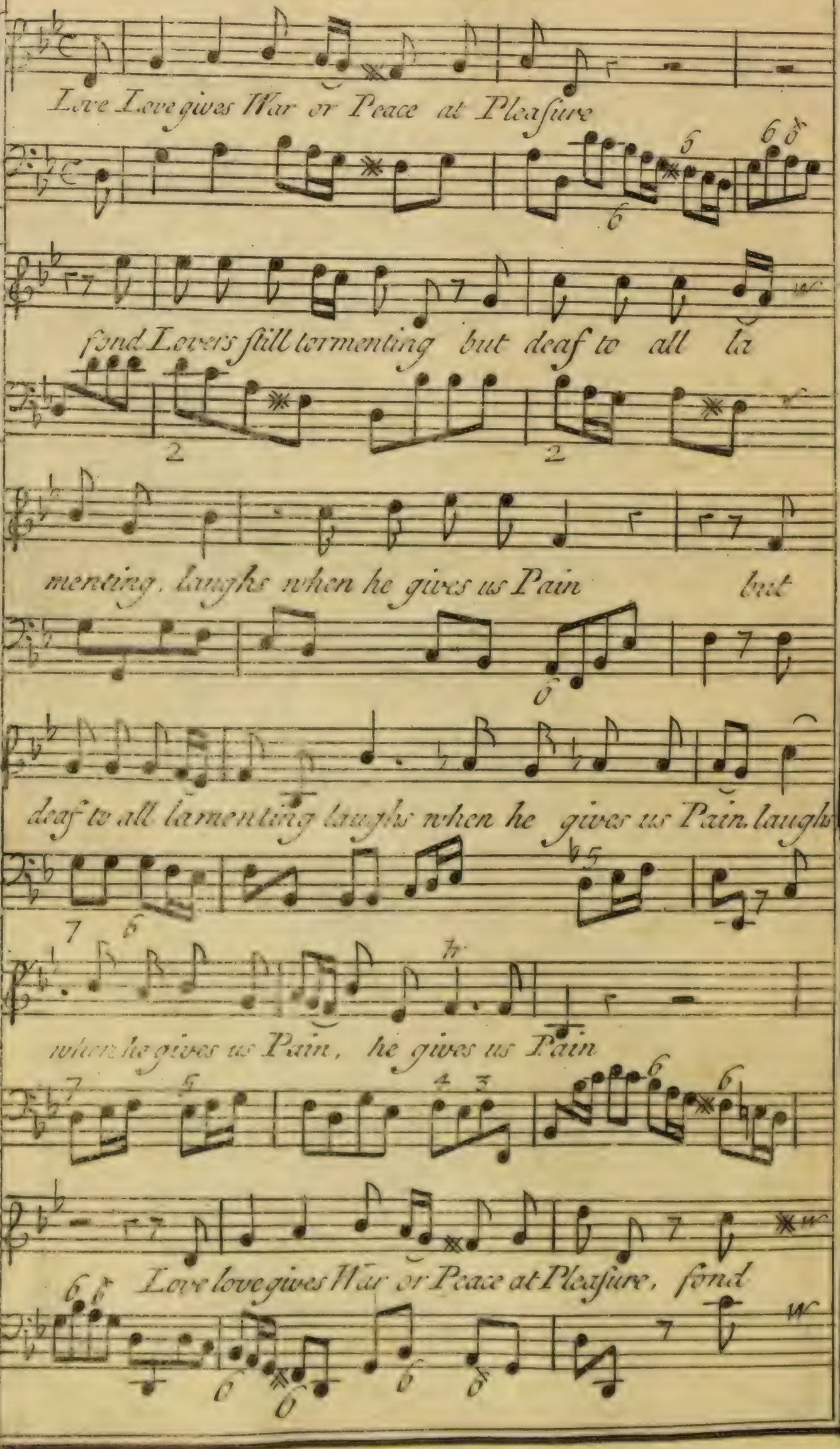
II

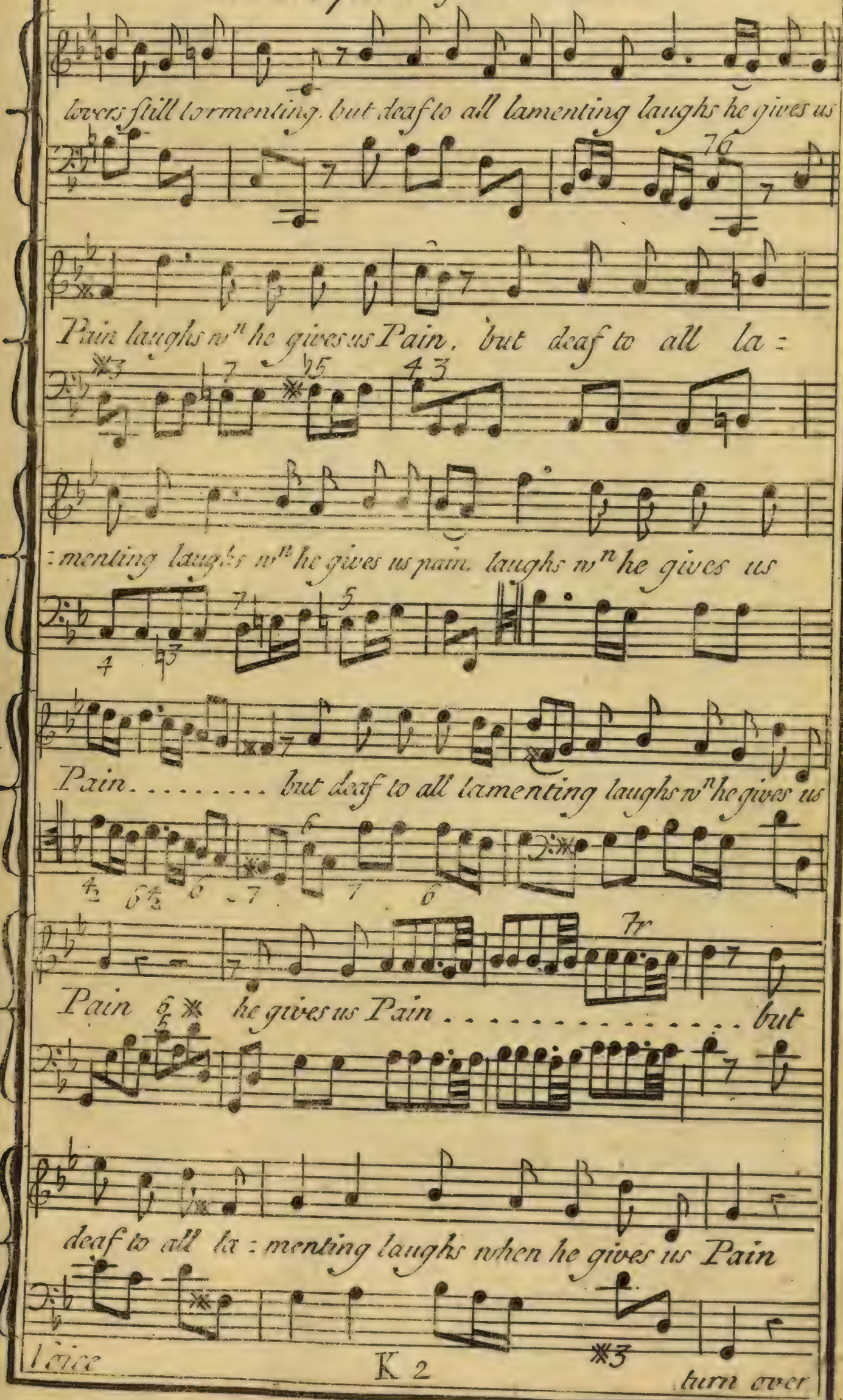
Altho' her Shapes & Face divine,
Yet I can still withstand her:
I'll make the sporting Youth repine,
And shew him I'm Commander.

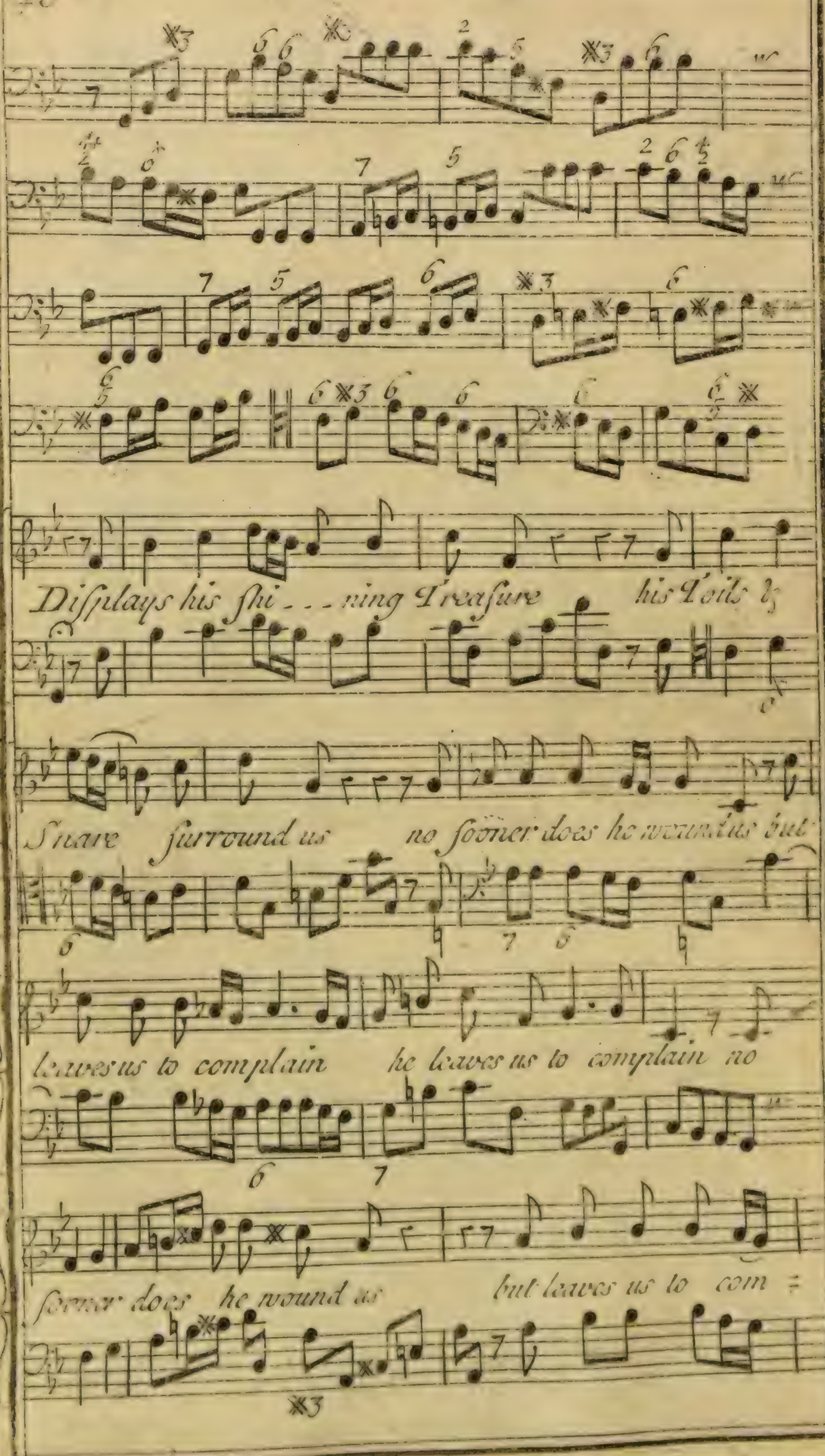
III

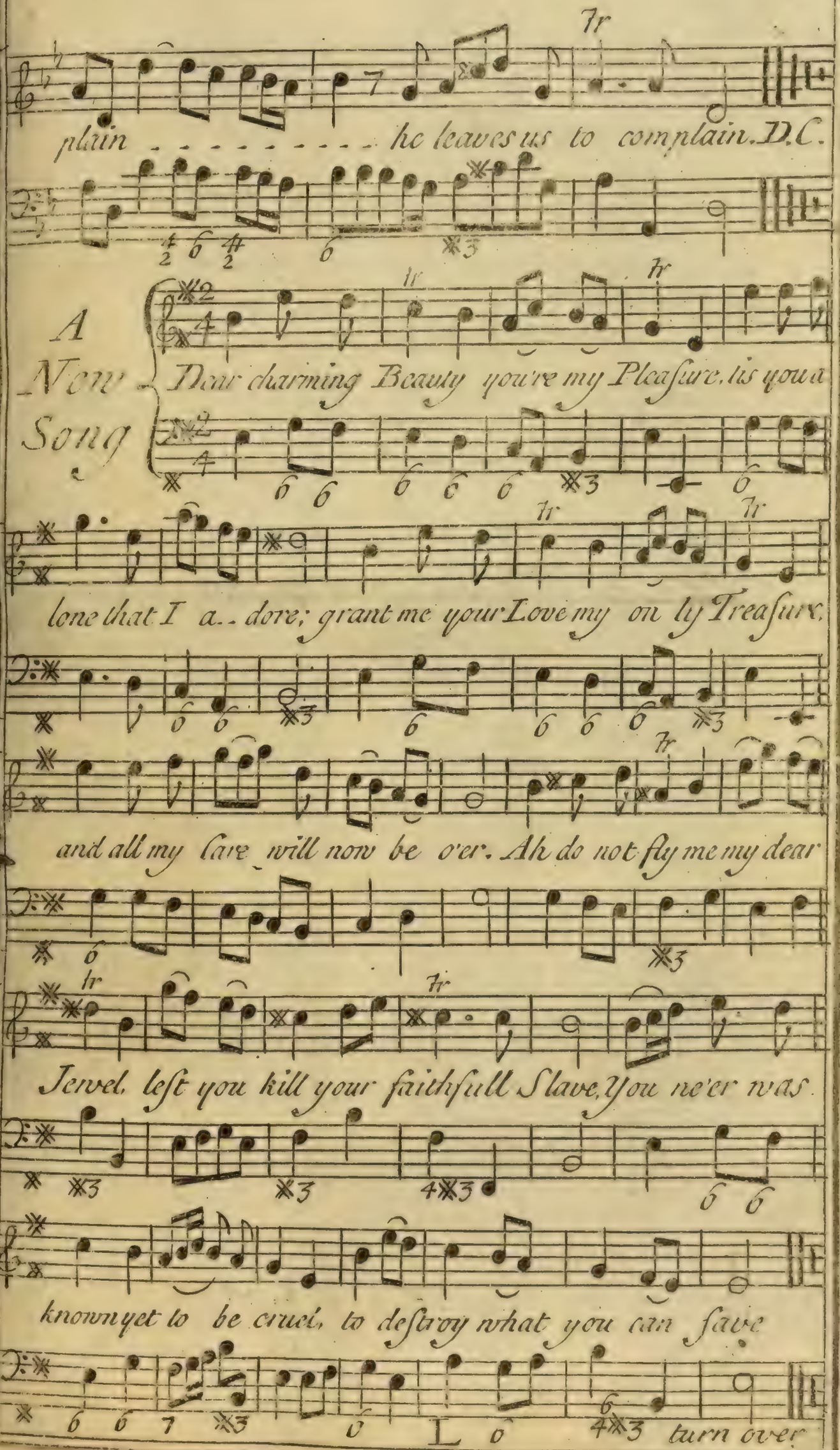
And if true Love has no Effect,
On that delightful Treasure;
The Pow'r I have I'll not neglect,
But seize her at my Pleasure.

A Favourite SONG




lovers still tormenting, but deaf to all lamenting laughs he gives us
Pain laughs w^n he gives us Pain, but deaf to all la:
:menting laughs w^n he gives us pain, laughs w^n he gives us
Pain ..... but deaf to all lamenting laughs w^n he gives us
Pain he gives us Pain ..... but
deaf to all la: menting laughs when he gives us Pain


Displays his shi . . . ning Treasure his Foils by
Suare surround us no sooner does he wound us but
leaves us to complain he leaves us to complain no
sooner does he wound us but leaves us to com =

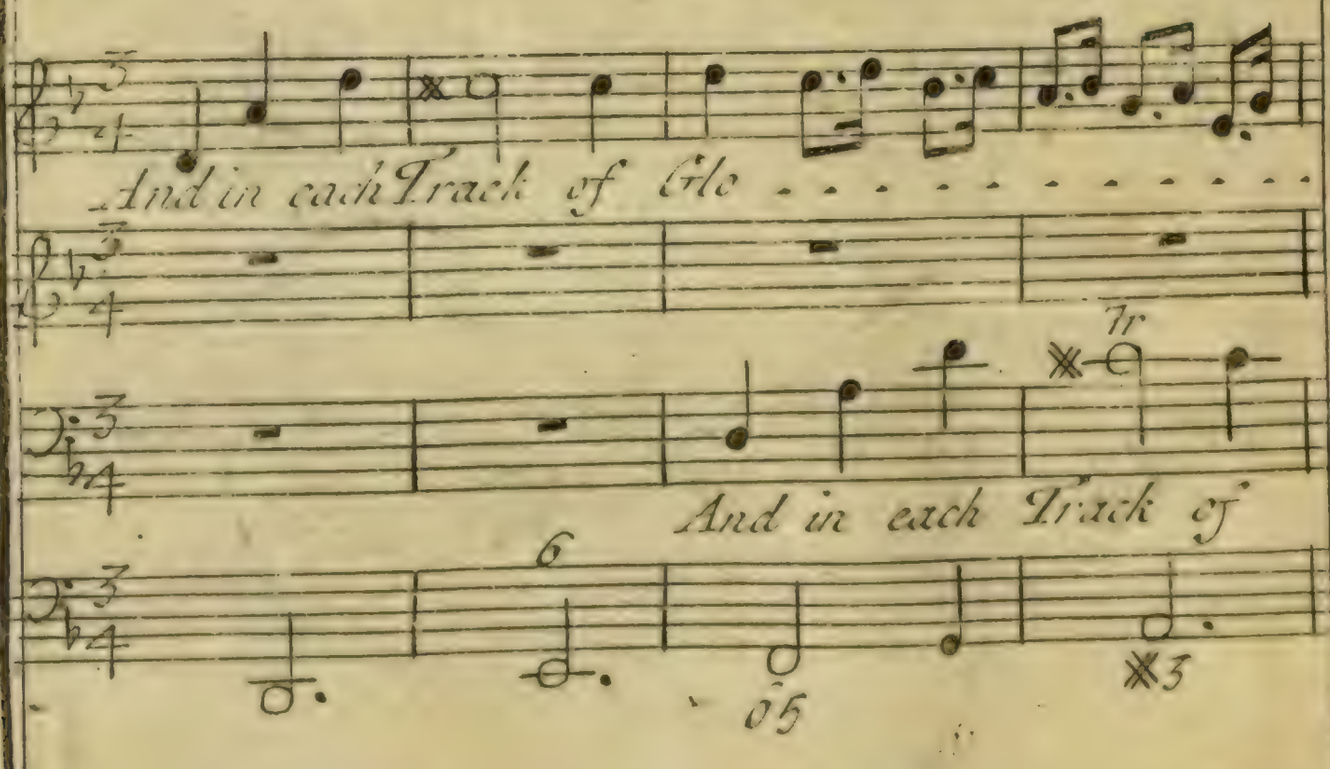

plain . . . . . he leaves us to complain. D.C.
A New Song
Dear charming Beauty you're my Pleasure, tis you a
lone that I a.. dore; grant me your Love my on ly Treasure,
and all my Love will now be o'er. Ah do not fly me my dear
Jewel, lest you kill your faithfull Slave, You ne'er was
known yet to be cruel, to destroy what you can save
turn over

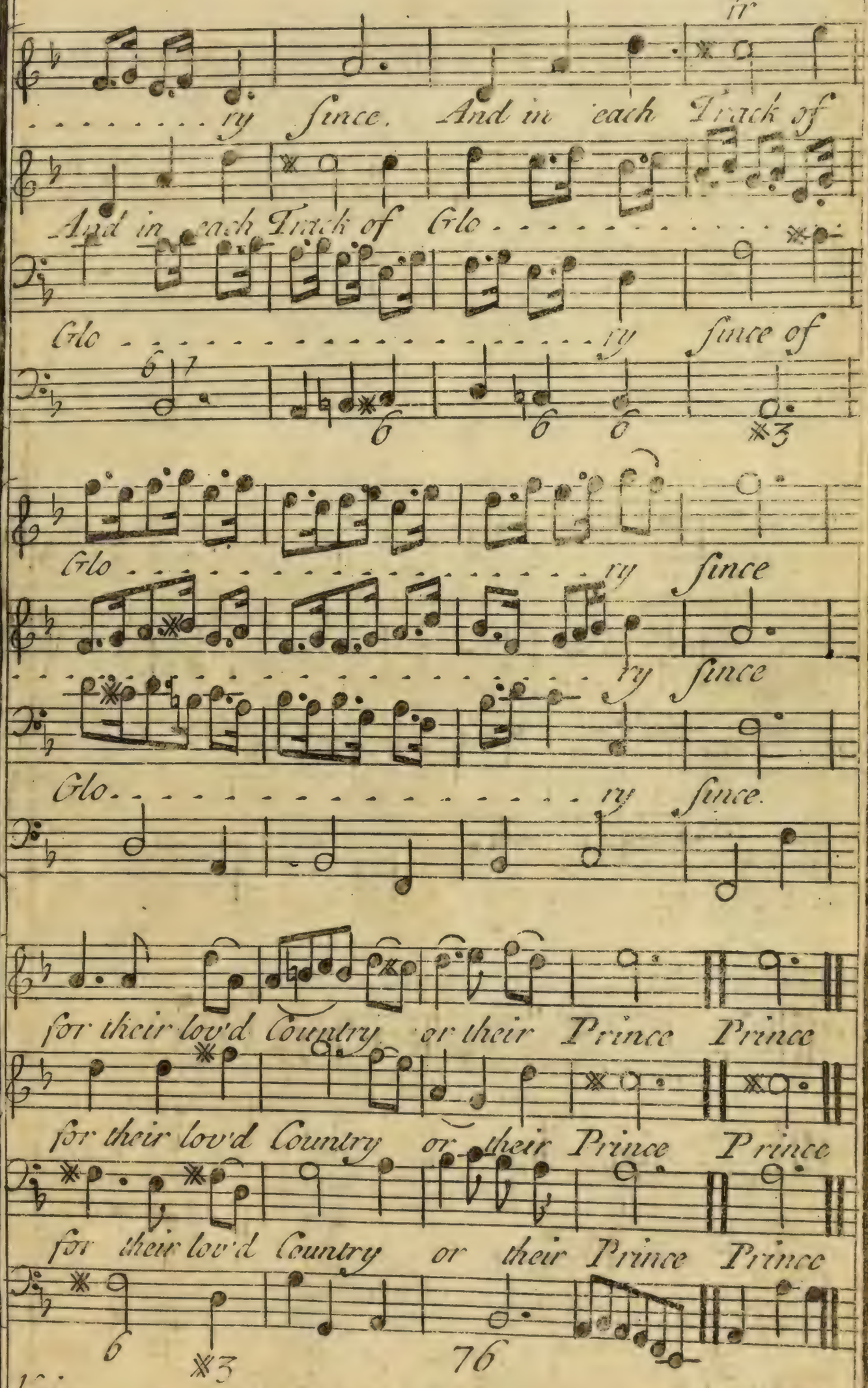
II

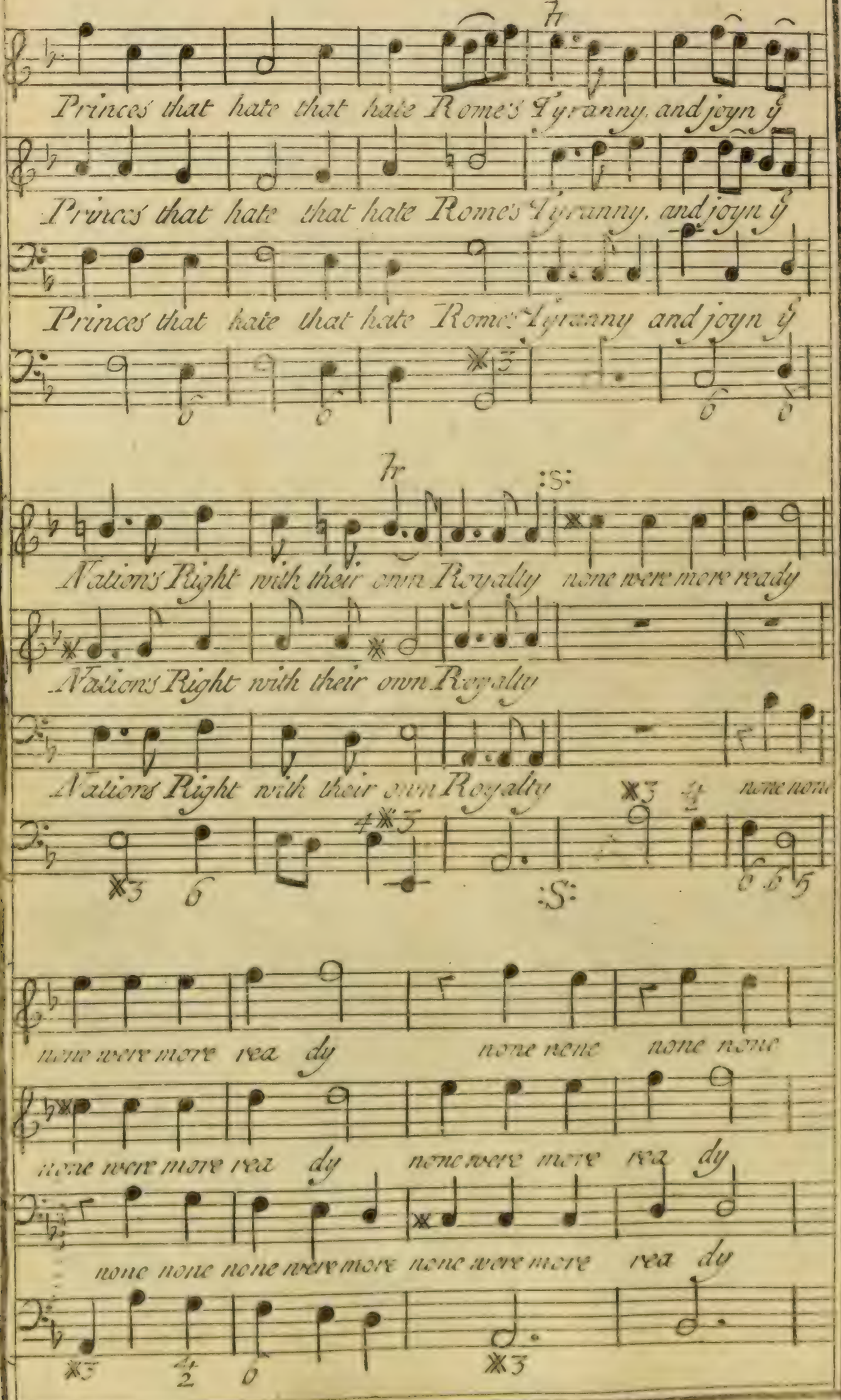
Had I ne'er seen you charming Phillis,
Such Torture I shou'd never have known;
But thank my Stars if that your Will is,
To smile and ever be my own.
No greater Bleſsing I'd deſire,
Than your matchleſs Charms my Fair;
For you are all that I admire,
And all I love, and all I fear.

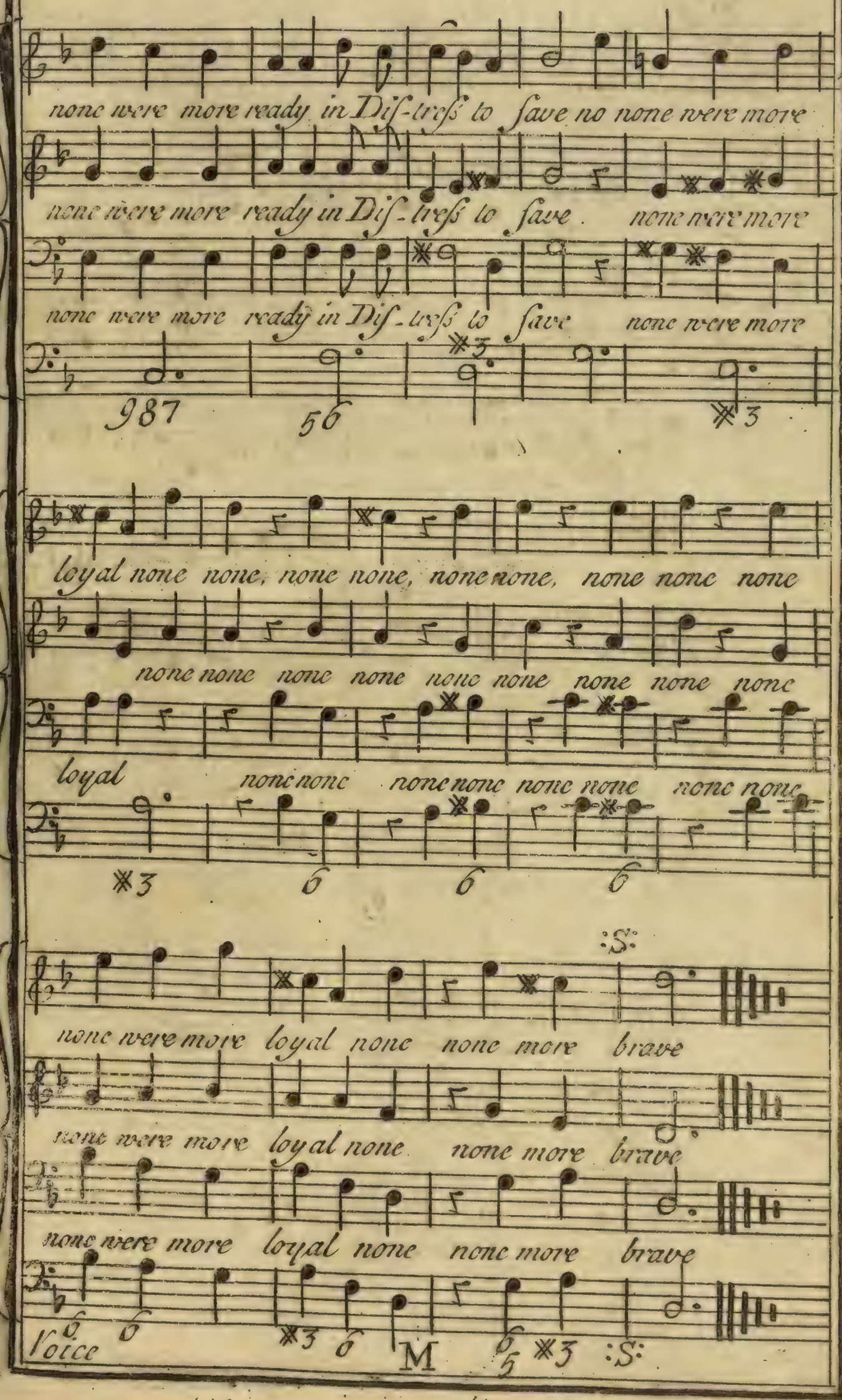
A Song, Set for three Voices, by Mr Henry Purcell.

Note this ſecond Treble was never printed before.

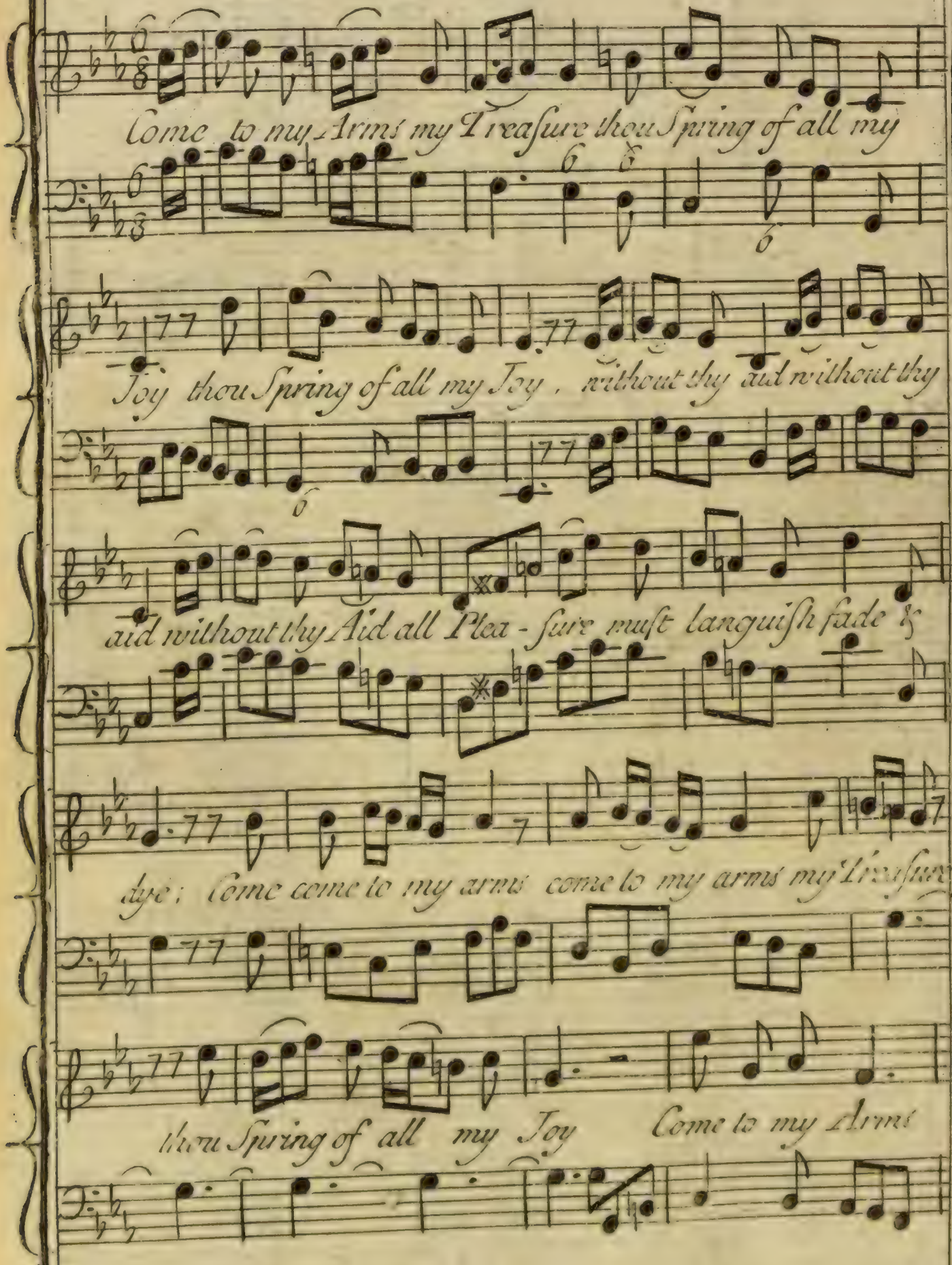



Tr
ry since. And in each Track of
And in each Track of Glo
Glo ry since of
Glo ry since
ry since
Glo ry since.
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince
for their lov'd Country or their Prince Prince
Voice
turn over


Princes that hate that hate Romes Tyranny, and joyn ỹ
Princes that hate that hate Romes Tyranny, and joyn ỹ
Princes that hate that hate Romes Tyranny and joyn ỹ
Nations Right with their own Royalty none were more ready
Nations Right with their own Royalty
Nations Right with their own Royalty none none
none were more rea dy none none none none
none were more rea dy none were more rea dy
none none none were more none were more rea dy


none were more ready in Diſ-treſs to ſave no none were more
none were more ready in Diſ-treſs to ſave. none were more
none were more ready in Diſ-treſs to ſave none were more
loyal none none, none none, none none, none none none
none none none none none none none none none
loyal none none none none none none none
none were more loyal none none more brave
none were more loyal none none more brave
none were more loyal none none more brave
Voice
M
:S:

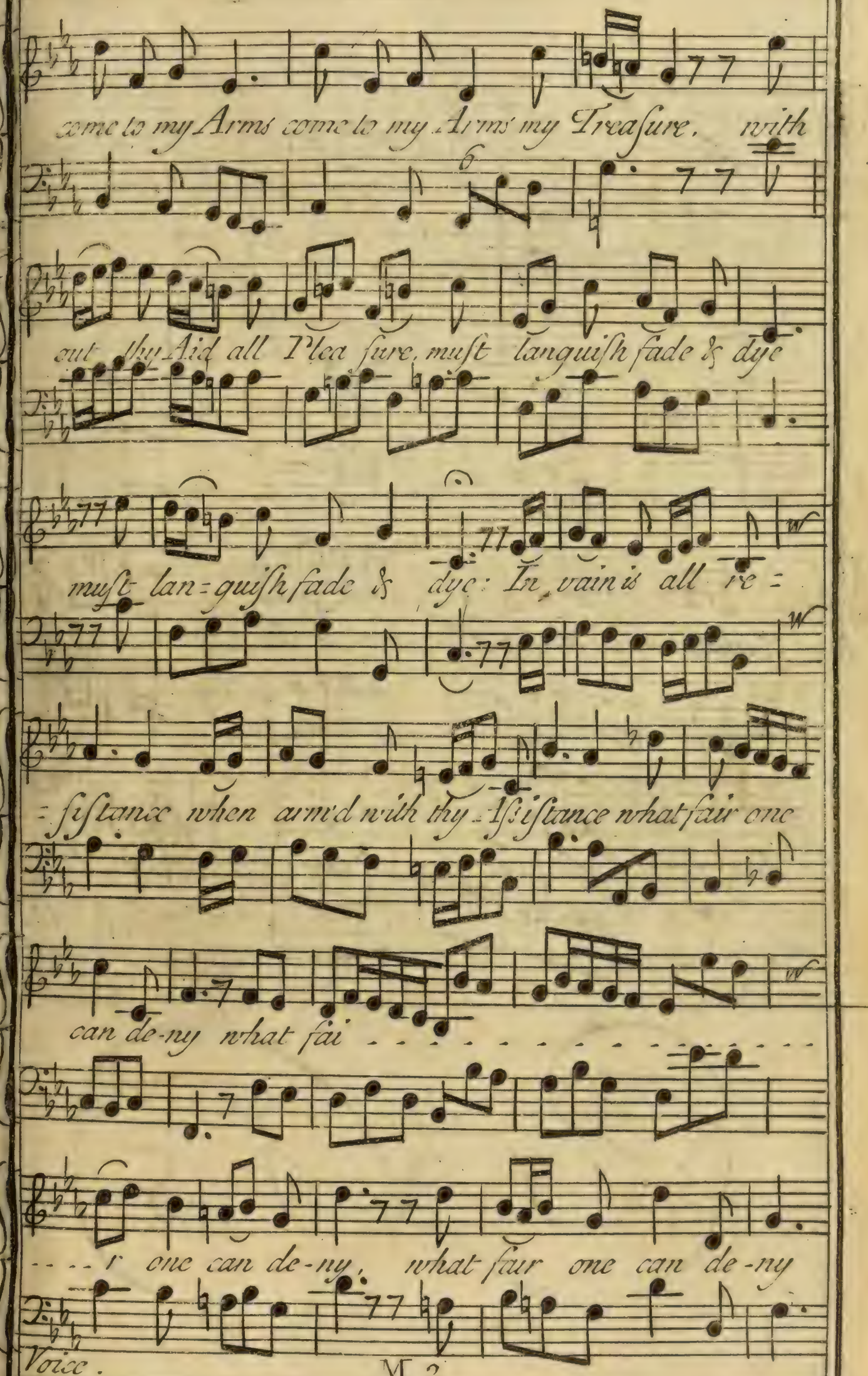
A Favourite Air by Mr Handel, the Words by Mr Leveridge.



come to my Arms come to my Arms my Treasure. with

out thy Aid all Plea sure, must languish fade & dye

must lan=guish fade & dye: In vain is all re=

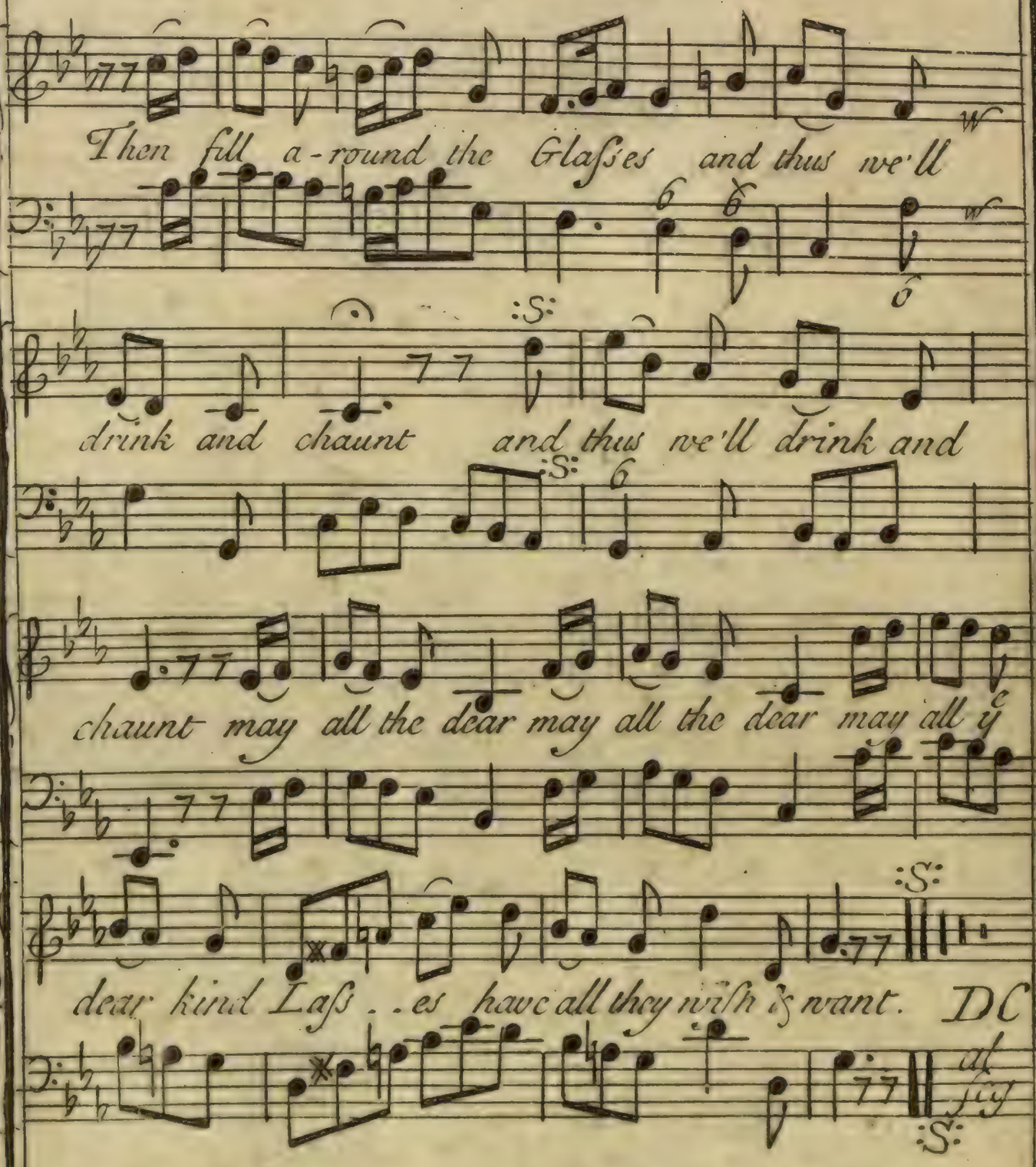


=sistance when arm'd with thy Assistance what fair one

can de-ny what fai - - - - - - - - - - - - - -

- - - r one can de-ny, what fair one can de-ny

Voice.


Then fill a-round the Glaſses and thus we'll
drink and chaunt and thus we'll drink and
chaunt may all the dear may all the dear may all y
dear kind Laſs . . es have all they wiſh & want. DC
FINIS

J Smith Sculp

Directions

for Playing on the

FLUTE

WITH

A Scale for Tranſpoſing any Piece of MUSICK to ey proper=eſt Keys for that Inſtrument.

To which is Added,

A Fine Collection of Minuets, Rigadoons, Marches and Opera Airs,

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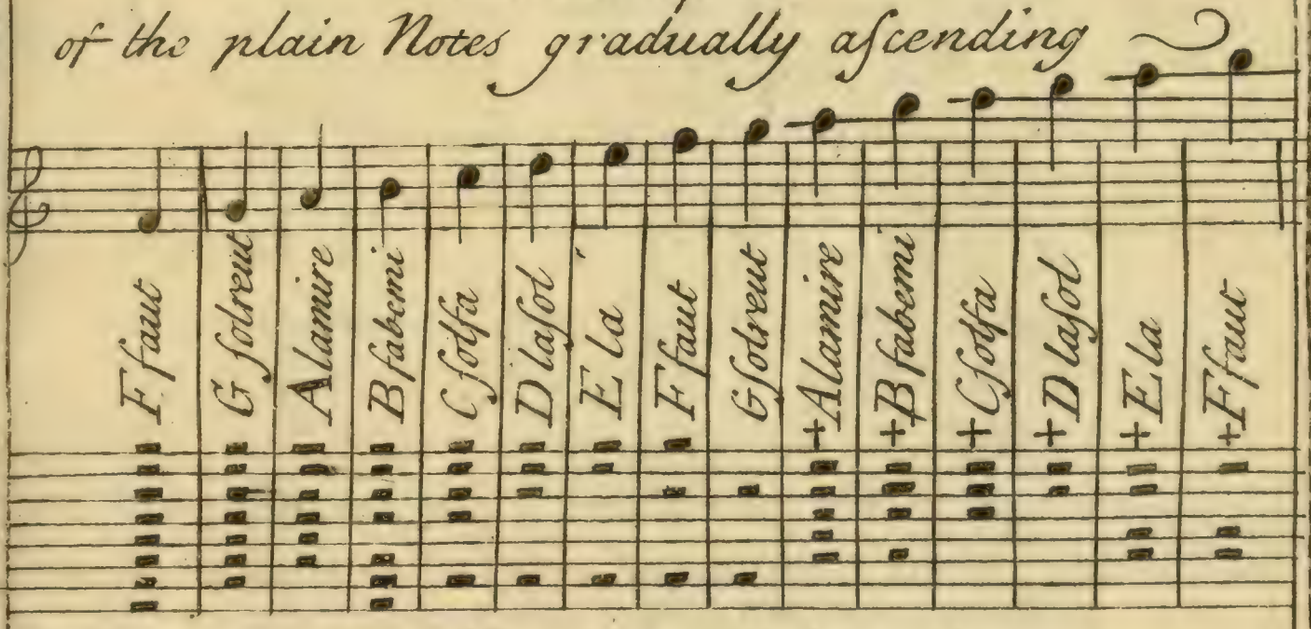
Directions, for Playing on the FLUTE

The first thing to be learn'd in this as well as all other Instruments is the Scale of the GAMUT as it is hereunder subjoyned.

Example

of the plain Notes gradually ascending



NB The last seven Notes are called in alt.

In order to play these Notes hold the Flute after this Manner; Place the middle finger of your left hand on the third hole; and the third finger of your right hand on the lowest hole but one. with the Thumb of your right hand to support the Flute beneath, then the rest of your Fingers will stop the other holes in Course.

Beneath the 5 Lines, obſerve theſe 8 anſwering to the Number of holes, & directing you how to play your Gamut; for thoſe Lines on which Dots are ſet direct you to ſtop the Holes they refer to, as for Example F Faut has a Dot on every Line, and conſequently every Hole is to be ſtopt, and ſo on where there no Dots the Holes muſt be opened. ——

Obſerve alſo on the upper Line of theſe Eight, a Croſs on every Note after G ſol reut in alt; which directs you to ſtop but half the upper Hole, pinching it with the end of your Thumb, by which means thoſe Notes ſound an Octave or eight Notes higher than they would if the Hole was quite ſtopt. ——

Before we proceed any farther, it will be neceſſary to obſerve two Characters of great Uſe in Muſick a Flat ♭ & a Sharp ♯. ——

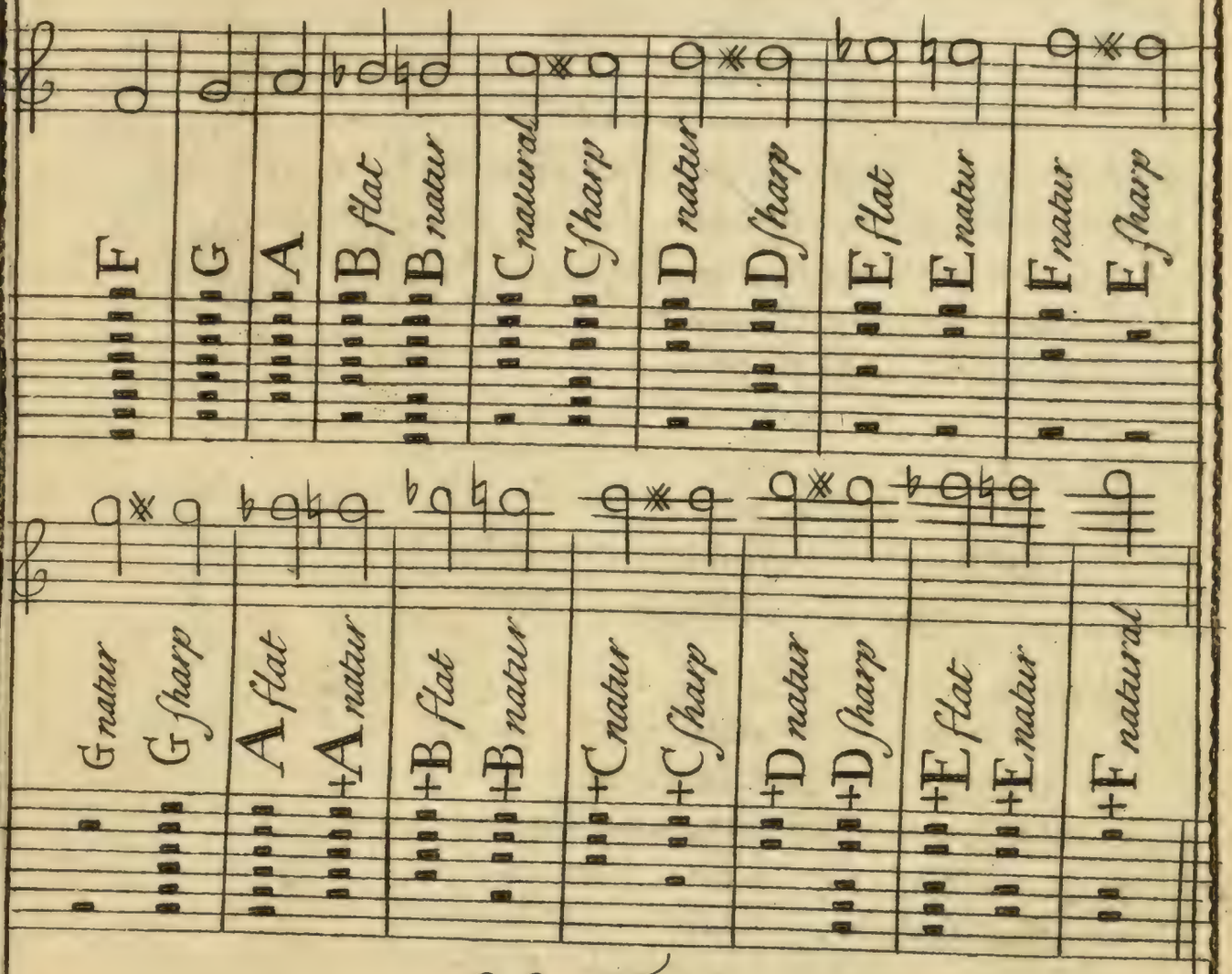
A Flat being placed before any Note denotes it to be play'd half a Note lower than it's natural Pitch. The Sharp is of a contrary Nature; For whereas the ♭ takes away a Semitone from the Sound of the Note before which it is ſet, the ♯ doth add a Semitone to whatſoever Note it is ſet before. ——

If a Flat or Sharp be ſet at the Beginning of the 5 Lines, it affects every Note upon that Line or Space.

There is an other Character called a Natural and made thus ♮, the Quality of which is to reduce any Note made flat or ſharp by the governing Flats or Sharps placed at the beginning of the Lines, to it's primitive Sound as it ſtands in the Gamut. as for Inſtance, a Flat being placed in B at the beginning of the Line makes all the Notes in that Line flat: then if the Compoſer ſhould have a Mind to have ſome one or more of them ſharp then this Natural is uſed inſted of a Sharp. ——

Example

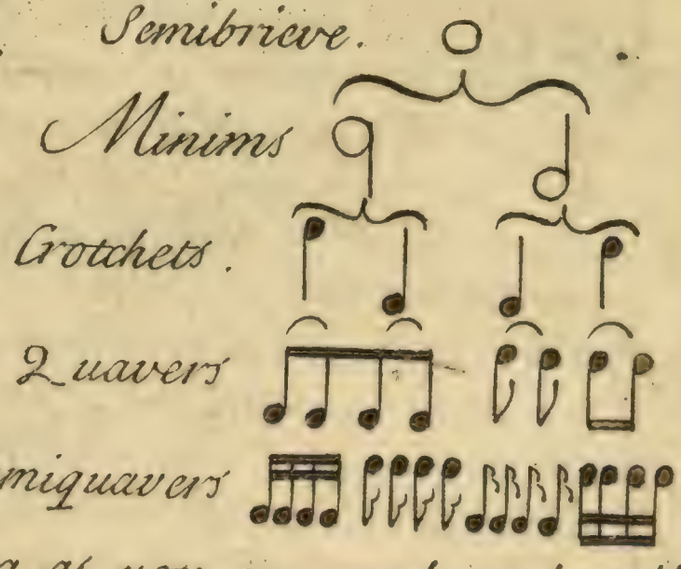
Example of all the Notes both Flat and Sharp



Of Time.

There are two sorts of Time, viz Common & Triple.

Common Time is known by some of these Marks C, or ₵ or 𝅵, or $\frac{2}{4}$. the first is a very slow Movement, the next a little faster, and the two last a brisk Time. The three first of these Marks have always to the length of a Semibrieve in a Bar which must be held as long in playing as you can moderately tell four: The last never contains more than to the Value of two Crotchets in a Bar.



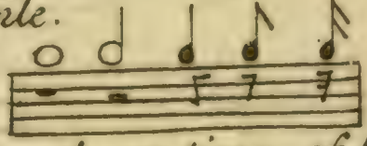
Triple Time consists of either three or six Crotchets in a bar, and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark, to the first there is three Minums in a bar, and is commonly play'd very slow; the second has three Crotchets in a bar, and they are to be play'd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar, and is commonly to brisk tunes as Jiggs and Passys. When there is a Prick, or Dot following any Note, it is to be held half as long again as the Note it self is, let it be Sembrief, Minum, Crotchet, or Quaver; When you see a Sembrief rest you are to leave off playing as long as you can be in counting four, a Minum rest as long as you tell two, and a Crotchet one, and so in proportion a Quaver and Semiquaver, you may know how these rests are mark'd by the following Example.

Triple Time

Minum 3 9

Crotchets

Quavers



Where you see these Marks or Rests in any tune, you are to cease playing the length or time of the Notes over them from which Notes they take their names. a Repeat is mark'd thus and shews the strain must be played twice over. S. A Bar is mark'd thus a double Bar thus and shews the strain ends there. the Trible Cliff is mark'd thus. To know what Key a tune is in, observe the last Note or close of the tune for by that Note the Key is named. Note that all Rondeaus end with the first strain and Da Capo where this Mark is placed.

The Marks and Rules for gracing are these, viz a close shake thus = or thus tr. an open shake beat or sweetning thus +. the double shake which is only on Gsolreut in alt thus o. a slur thus ⌒, or thus ⌣ when the heads of your Notes are downward. a slur shews that the notes under or over it must be play'd in one Breath, striking the first of them only with your Tongue. A close shake must be play'd from the Note or half Note immediately above. For Example if you would shake on Ffaut in alt, first sound Gsolreut in alt then shake your Thumb in the same breath on its proper hole concluding with it on. An open shake or sweetning is by shaking your finger over

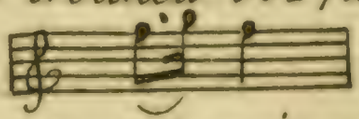
over the half hole immediately below the Note to be sweetned ending with it off. as thus you must sweeten Dlasol: sound your Dlasol shaking the third Finger of your left hand over the half hole immediately below keeping your Finger up. In short after a close shake keep your Finger down, after an open shake keep your Finger up. Ffaut and Gsolreut in alt are both to be sweetned with the forefinger of your left Hand. Bfabemi flat both in alt and below with the middle finger of your right hand. Bfabemi natural which is sharp in alt and below with the fore finger of your right hand. Elami flat with the middle finger of your left hand, all the other as above directed. The double shake is to be play'd thus place the fore and middle fingers of your right hand and the middle and third fingers of your left hand on their proper holes. blow pretty strong and 'twill sound Alamire in alt, then shake the third finger of your left hand on its proper hole concluding with that and all other fingers up except the middle finger of your left hand and lowest but one of your right hand.

When Elami is to be close shook where Ffaut is sharp, first sound Ffaut ✻, in the same breath take off the middle finger of the left hand, shakeing your Thumb on its proper hole; there are two other shakes, viz Ffaut sharp in a tune where Gsolreut is ✻ and Gsolreut in alt in a tune where Alamire is flat, the former is thus to be play'd, sound Gsolreut sharp as

Flute.

in

in the scale of flats and sharps directed, only taking off the middle finger of your left hand (it not alter-ing the sound in the least) then shake the middle finger of your right hand full upon its hole concluding with it up and it will give the same sound as if your Ffaut sharp was stopt with the proper fingers. the latter is thus place your fingers as directed in the double-shake, only adding the third finger of your right-hand on its proper hole. blow then shake the fore and middle fingers of your right hand together full upon their holes ending with them and the third finger of your left hand up. All descending long Notes must be close shook, ascending long Notes sweetned, slur down to a third descending Crotchet, if two third desen-ding Crotchets come together; shake the first, slur to the next. if two Crotchets happen together in one Key, sigh the first, sound the second plain, a sigh divides a Crotchet into a prick't Quaver and Semiquaver slur'd, the prick'd Quaver to be on its proper Key, and the Semiquaver on the Note or half Note just above as thus you must play two Crotchets in Ffaut in alt



If three Crotchets come together in one Key, beat the first, sigh the second, the third play plain; If three Crotchets gradually descend beat the first, shake on the second, the third plain; if three gradually ascend, sigh-the first, double rellish the second, the last plain, provided that the movement of the tune be slow enough to allow

the dividing your Crotchet, a double rellish divides a Crotchet into a Quaver and Semiquavers slur'd the Quaver to be shook on its proper Key, the first Semiquaver to be on the Note or half Note just be=low, the latter Semiquaver on the Key with the Quaver. as thus a Crotchet on Dlasol is double rellish't.

Flat Notes are generally play'd from the half Note below, sharp Notes from the half Note above, but if the Flats are in a sharp tune or the sharps in a flat, the Rule is without exception. Gsolreut sharp and Alamire flat are stopt alike, yet their Difference is easi=ly discovered in playing, for when you play Gsolreut sharp you first sound Alamire in alt and in the same Breath slur down to your G sharp, but when you play A flat, you must first sound Gsolreut in alt and in the same Breath slur up to your A flat which may serve for an Example to play all other flats and sharps.

A Scale shewing how to transpose any Tune that is set for the Violin or Voice.

Of Transpos

Of Transposition &c.

To transpose a Tune that is too low for the Flute you must first see what compass the Tune will go in, that is how high, or how low it goes, and accordingly take ye measure, and be sure to alter them to the easiest Keys you can; such as have the nearest Relation to the other: The last Note of any Tune lets you know what Key it is in, whether it be Gsolreut, Alamire &c. and observe what number of flats and sharps there is to it, and having so done, look on the first Note on every line in the scale, till you find the Note with that number of flats, or sharps as the tune has which you design to transpose; and then you may change it to any of the Keys that are in that stave, and the Key that you take to alter your tune you must write ye same flats and sharps next the Cliff as you find in ye Example. The Variety of Keys is for this Reason, that if the first or second will not bring it within the compass of the Flute then you must have recourse to the others. this scale consists chiefly in 3ds to your Key, which is thus explained for Example. suppose Gsolreut to be your Key, Bfabemi is your ✻ 3d and Bfabemi ♭ is your ♭ 3d; and thus by observing your thirds you may transpose in what Key you please as in the scale you'll find.

Note that pro. stands for proper, this mark ✻ 3d for a sharp third, and this ♭ 3d for a flat third.

A set for ye Violin or Voice.

1st Key

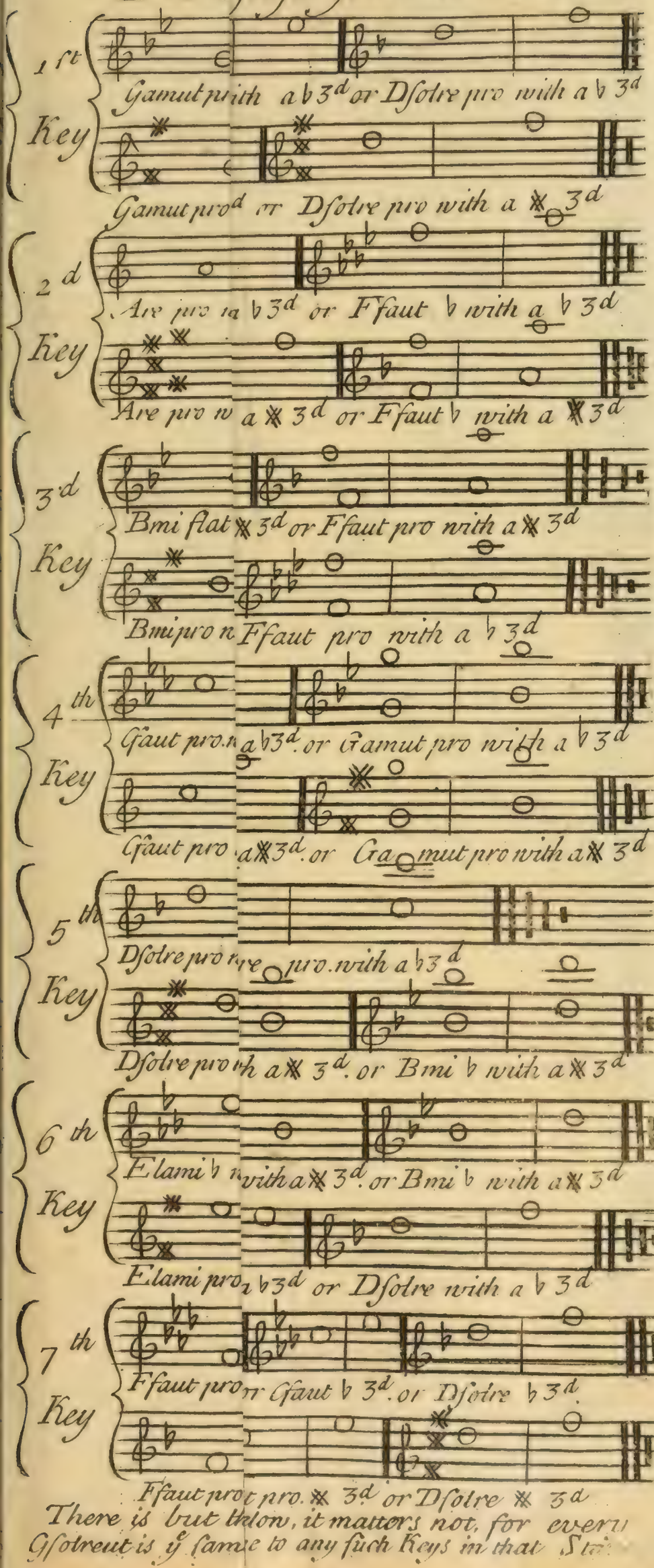
Gamut pro with a ♭ 3d or Dsolre pro with a ♭ 3d

Gamut pro d or Dsolre pro with a ✱ 3d

2d Key

Are pro w a ♭ 3d or Ffaut ♭ with a ♭ 3d

Are pro w a ✱ 3d or Ffaut ♭ with a ✱ 3d



3d Key

Bmi flat ✱ 3d or Ffaut pro with a ✱ 3d

Bmi pro w Ffaut pro with a ♭ 3d

4th Key

Cfaut pro. w a ♭ 3d. or Gamut pro with a ♭ 3d

Cfaut pro a ✱ 3d. or Gamut pro with a ✱ 3d

5th Key

Dsolre pro w re pro. with a ♭ 3d

Dsolre pro w h a ✱ 3d. or Bmi ♭ with a ✱ 3d

6th Key

Elami ♭ w with a ✱ 3d. or Bmi ♭ with a ✱ 3d

Elami pro a ♭ 3d or Dsolre with a ♭ 3d

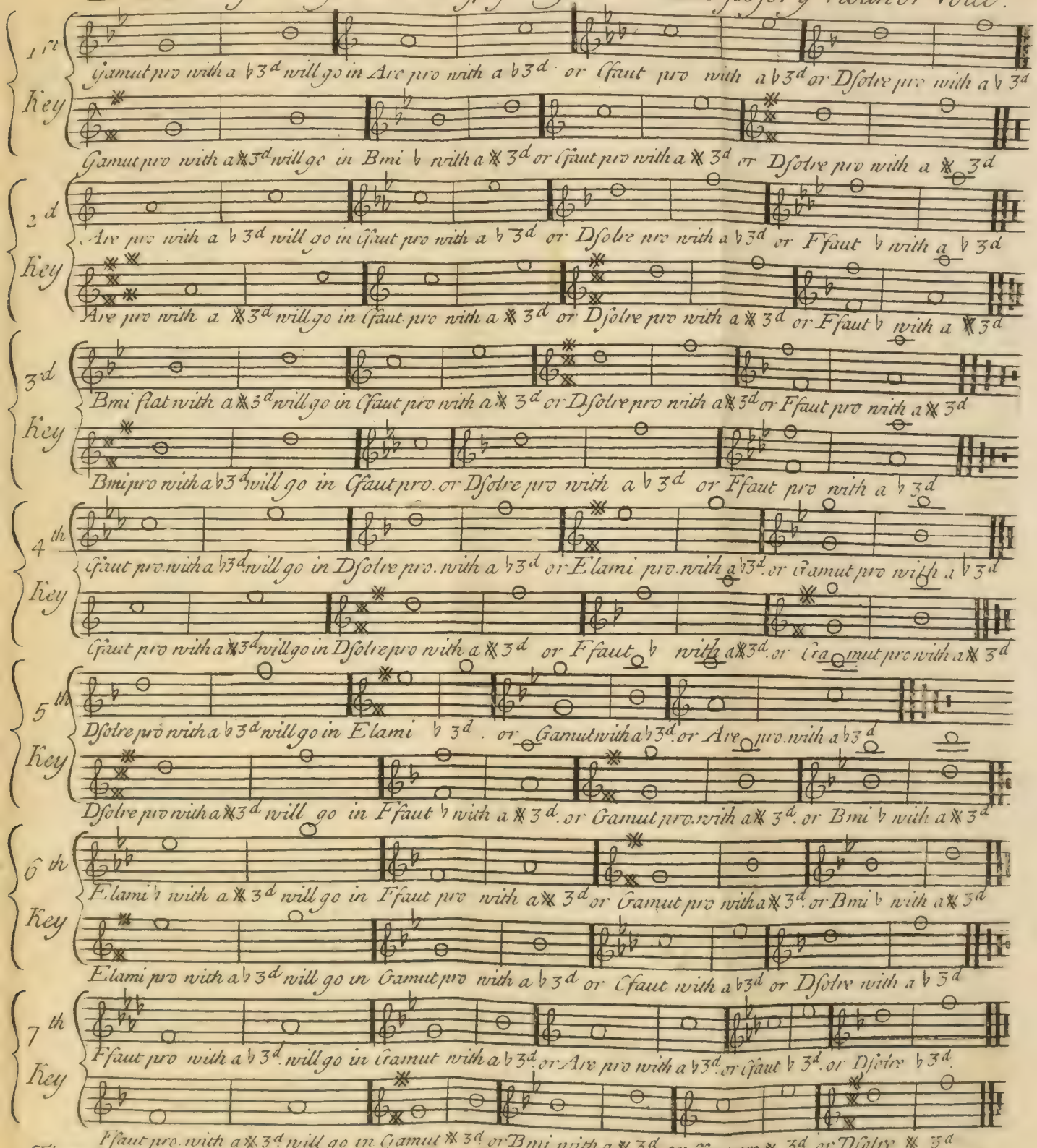
7th Key

Ffaut pro or Cfaut ♭ 3d. or Dsolre ♭ 3d.

Ffaut pro t pro. ✱ 3d or Dsolre ✱ 3d

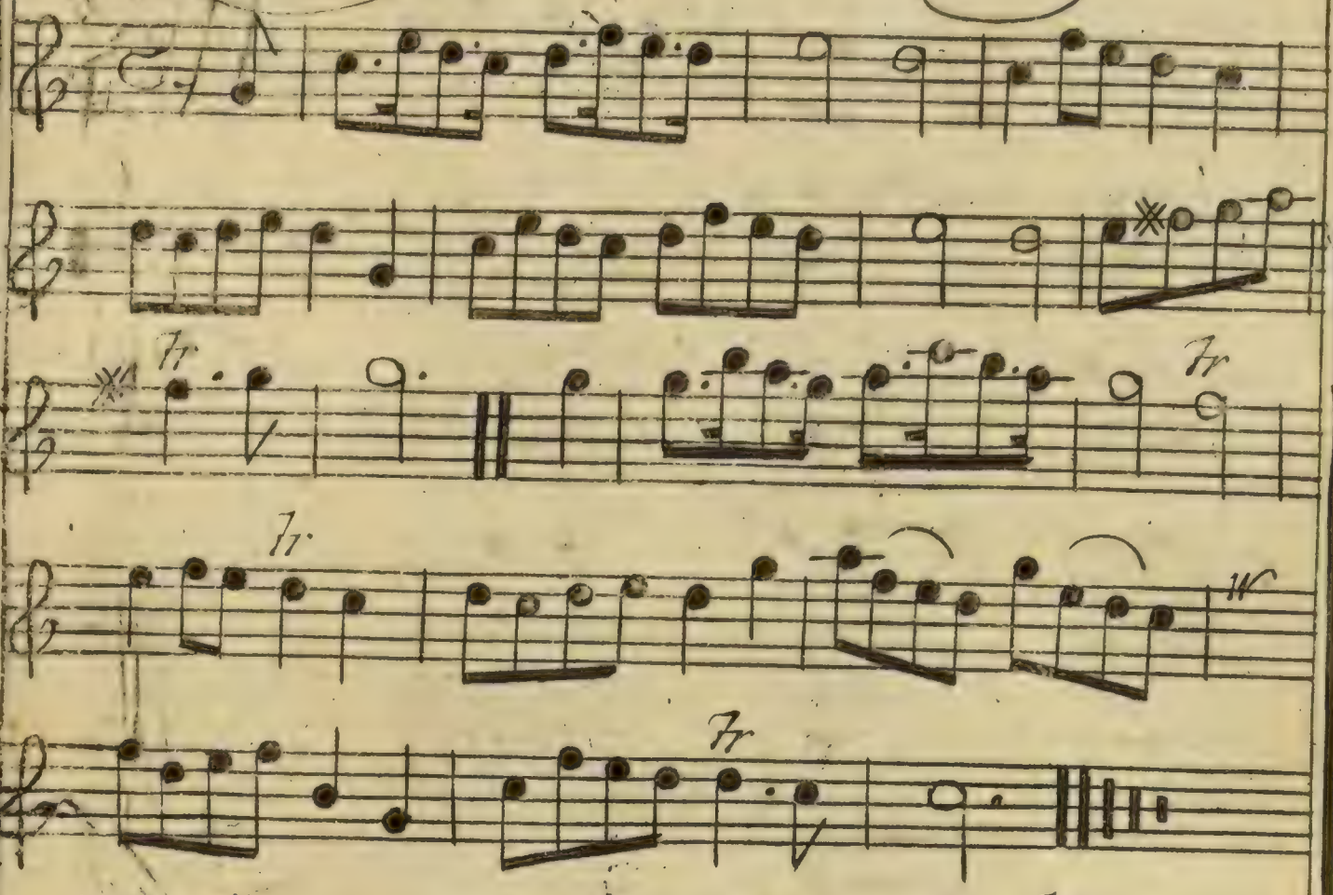
There is but th low, it matters not, for every
Gsolreut is ye same to any such Keys in that Sta

A Scale shewing how to transpose any Tune that is set for ye Violin or Voice.

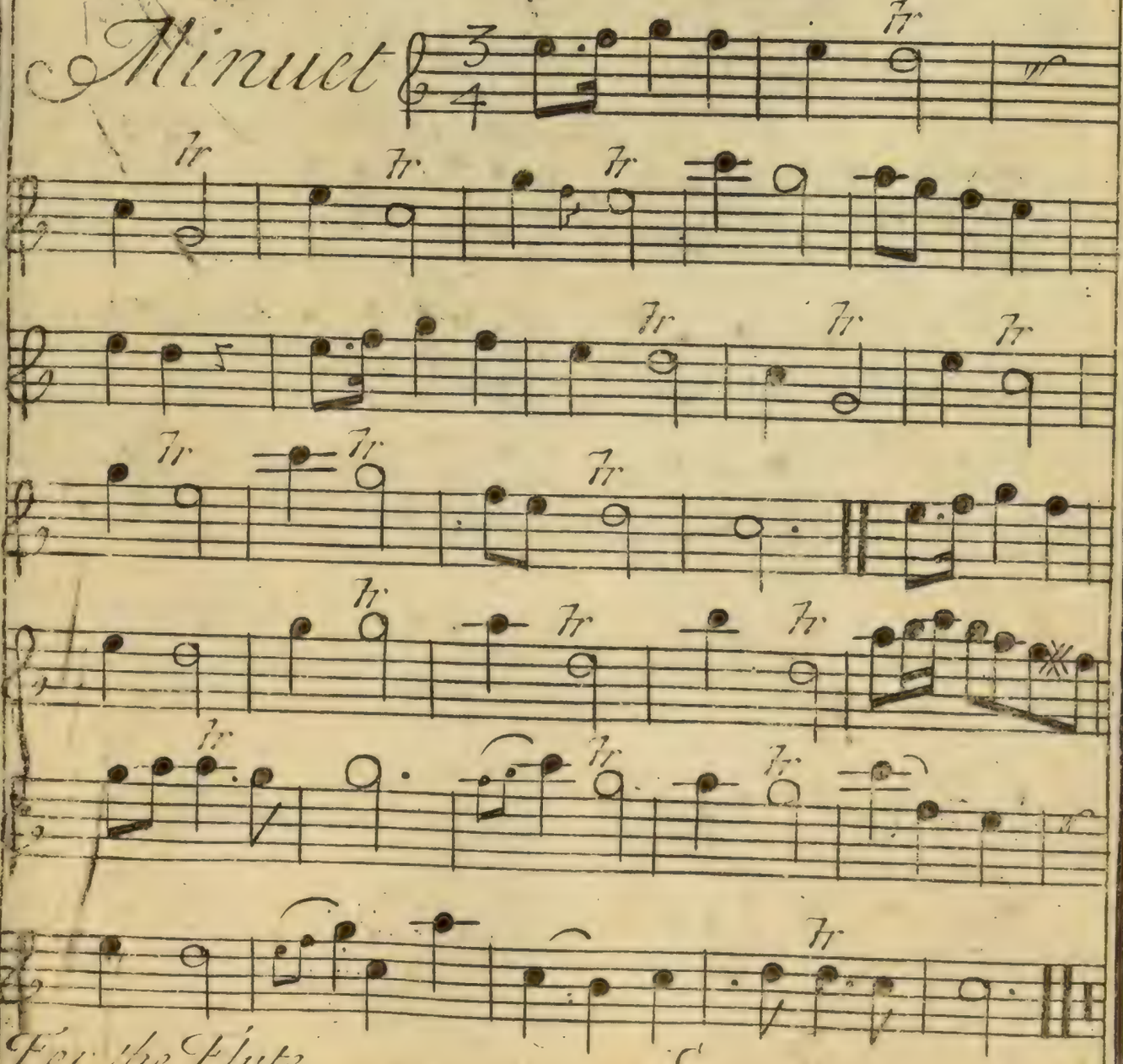


There is but those seven Keys, and if the Key be either above or below, it matters not, for every Octavet is ye same, & so are any two Notes that begin with ye same letter & will change to any such Keys in that Sc.

March

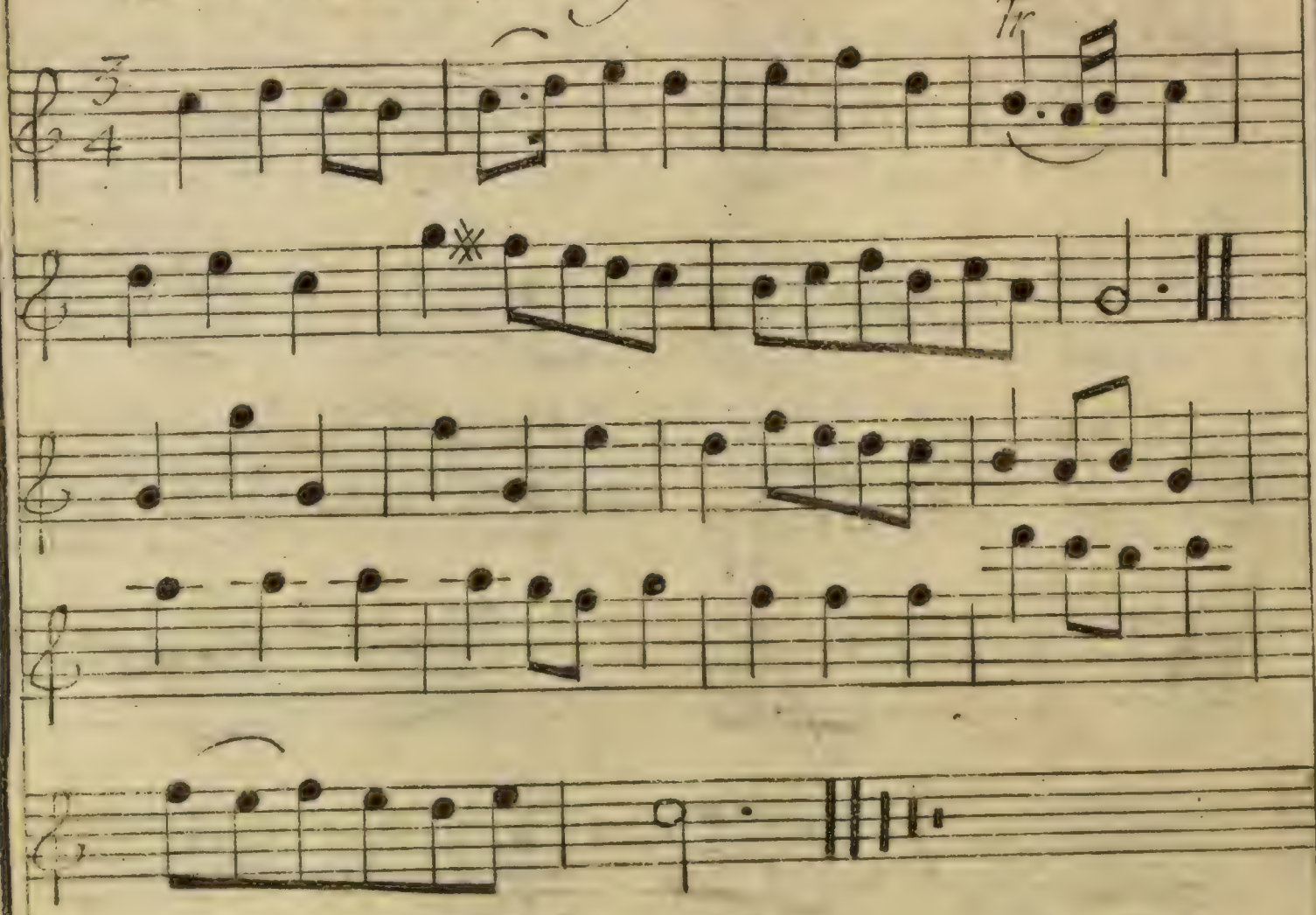


Minuet

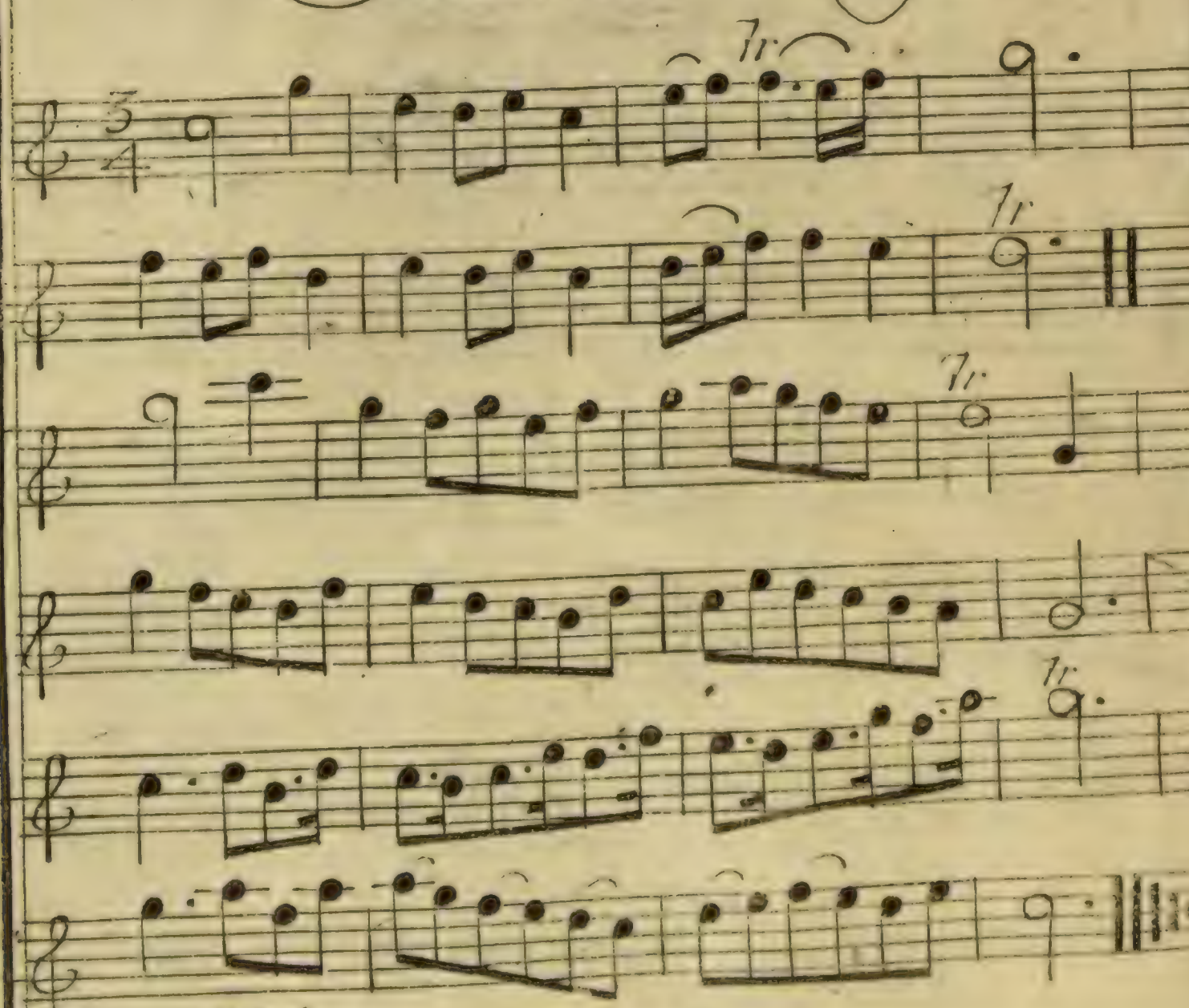


10

Minuet by Mr Handel

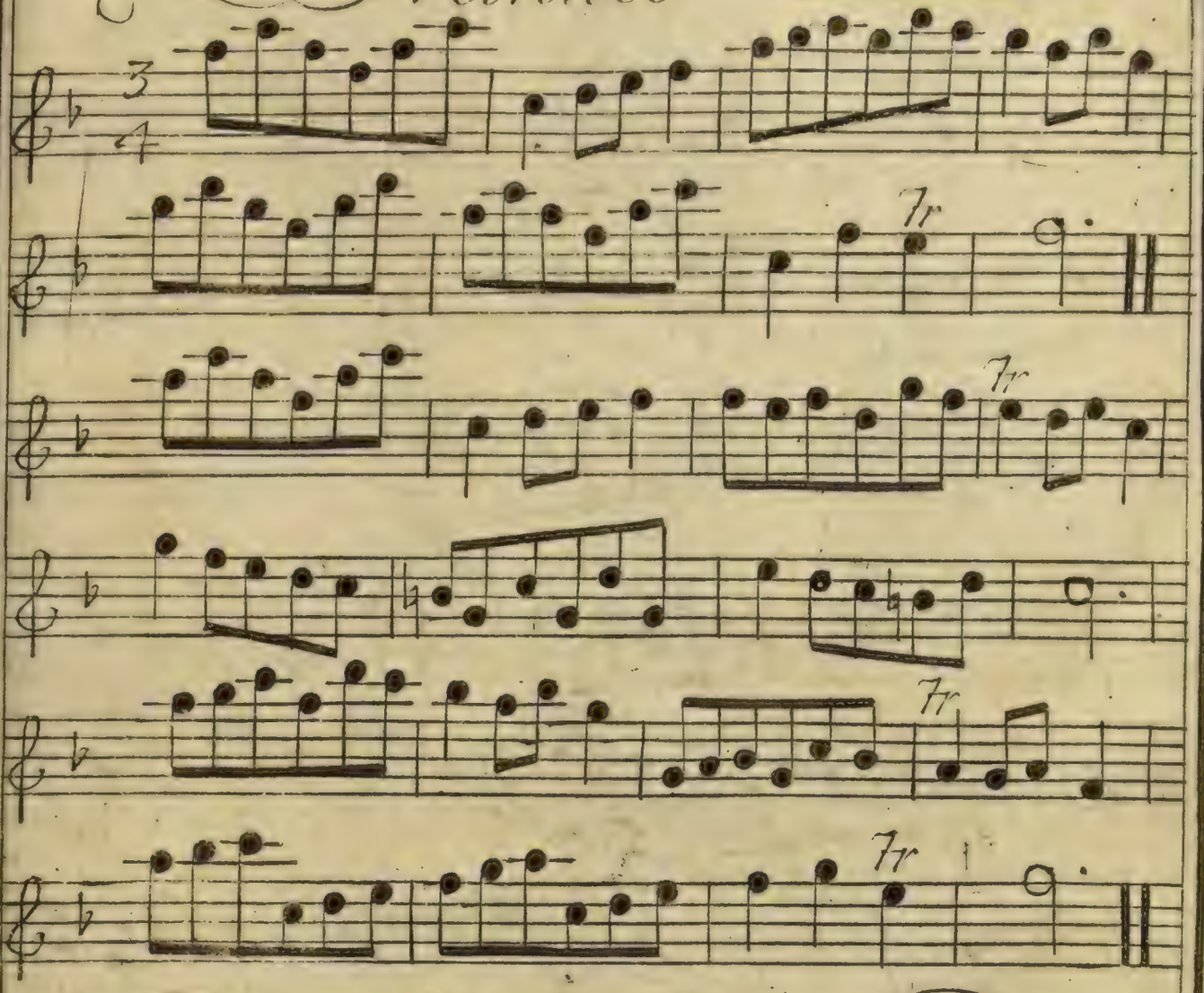


Minuet

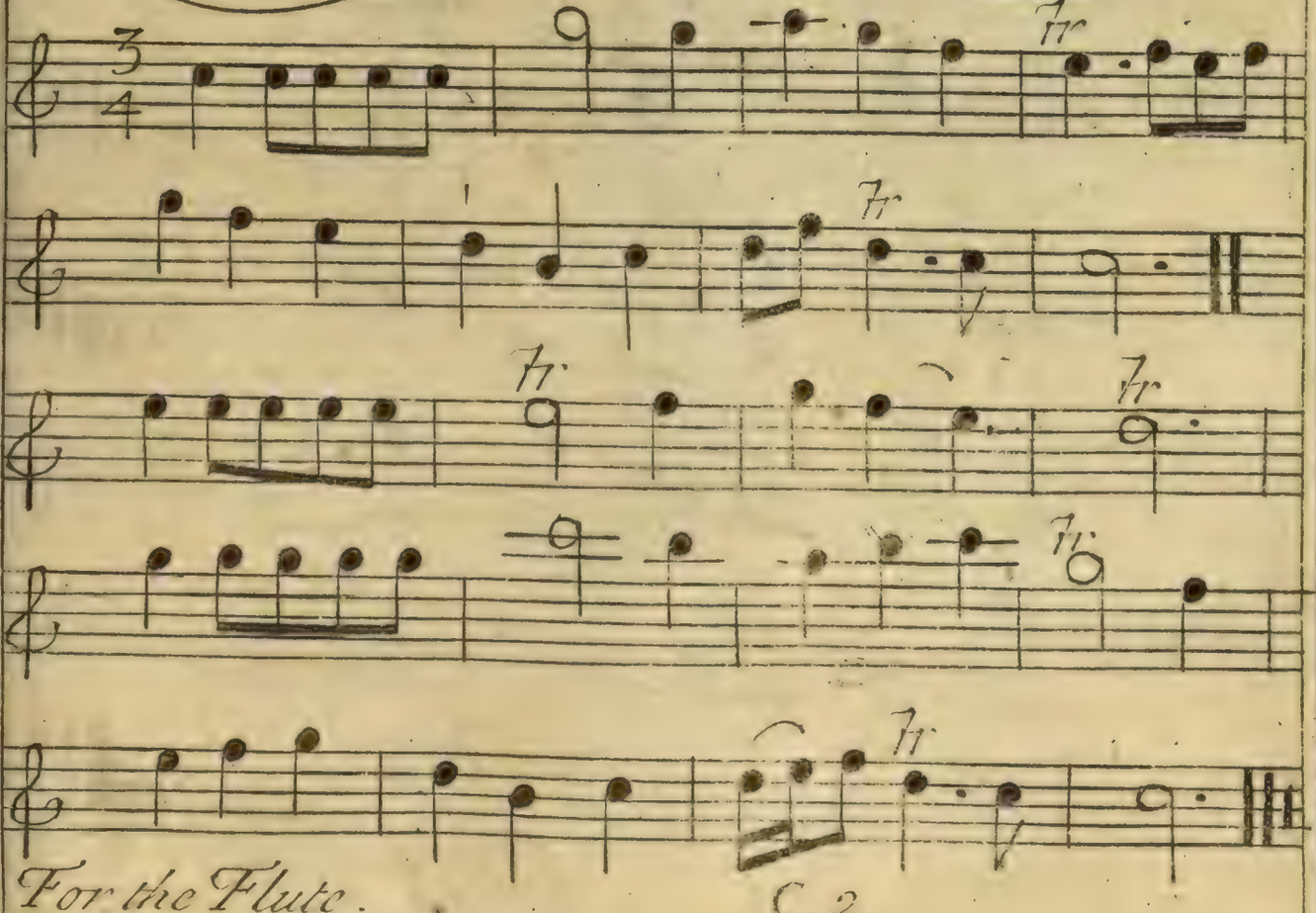


For the Flute.

Minuet



Minuet



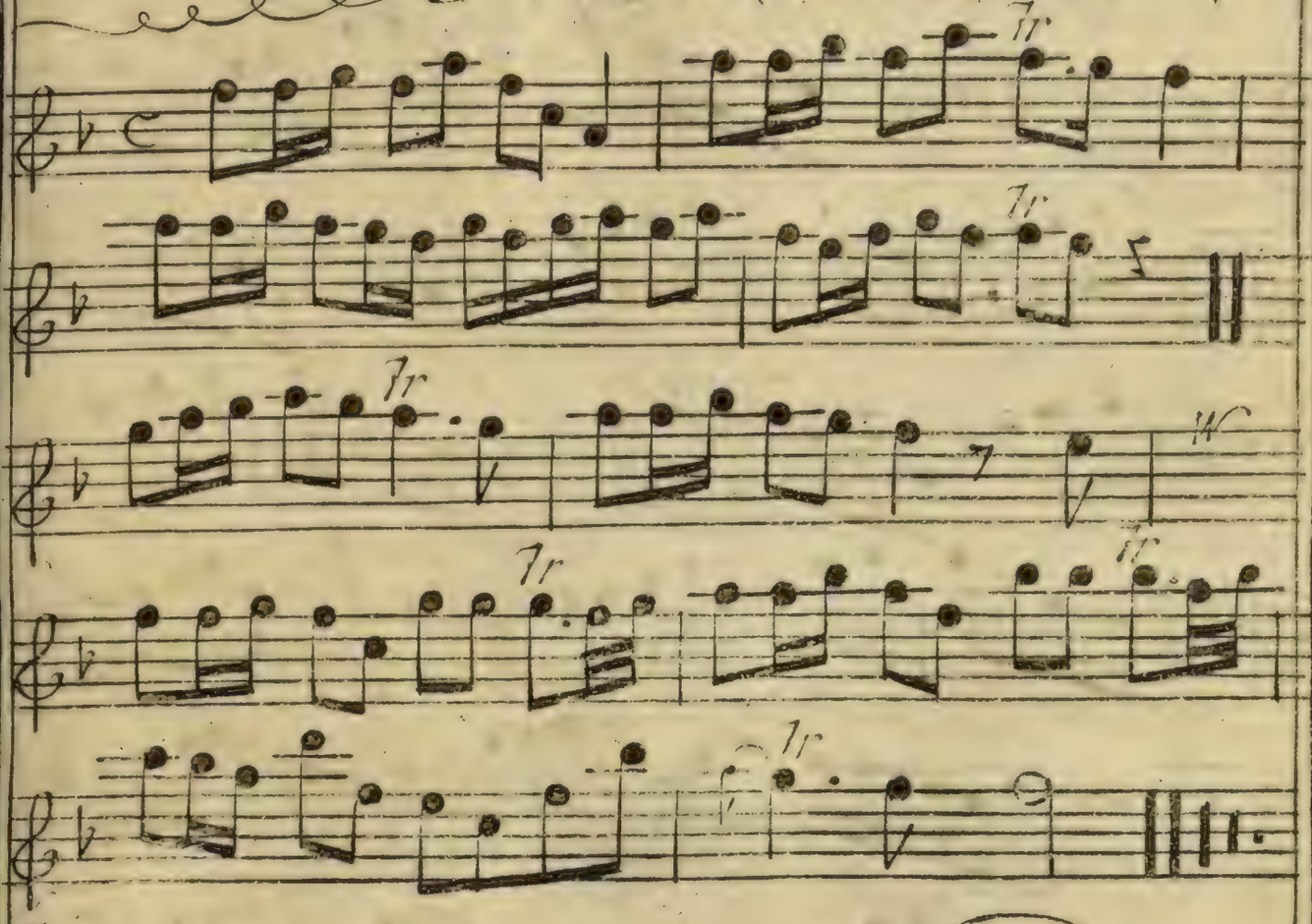
Air in Julius Cæsar

Minuet

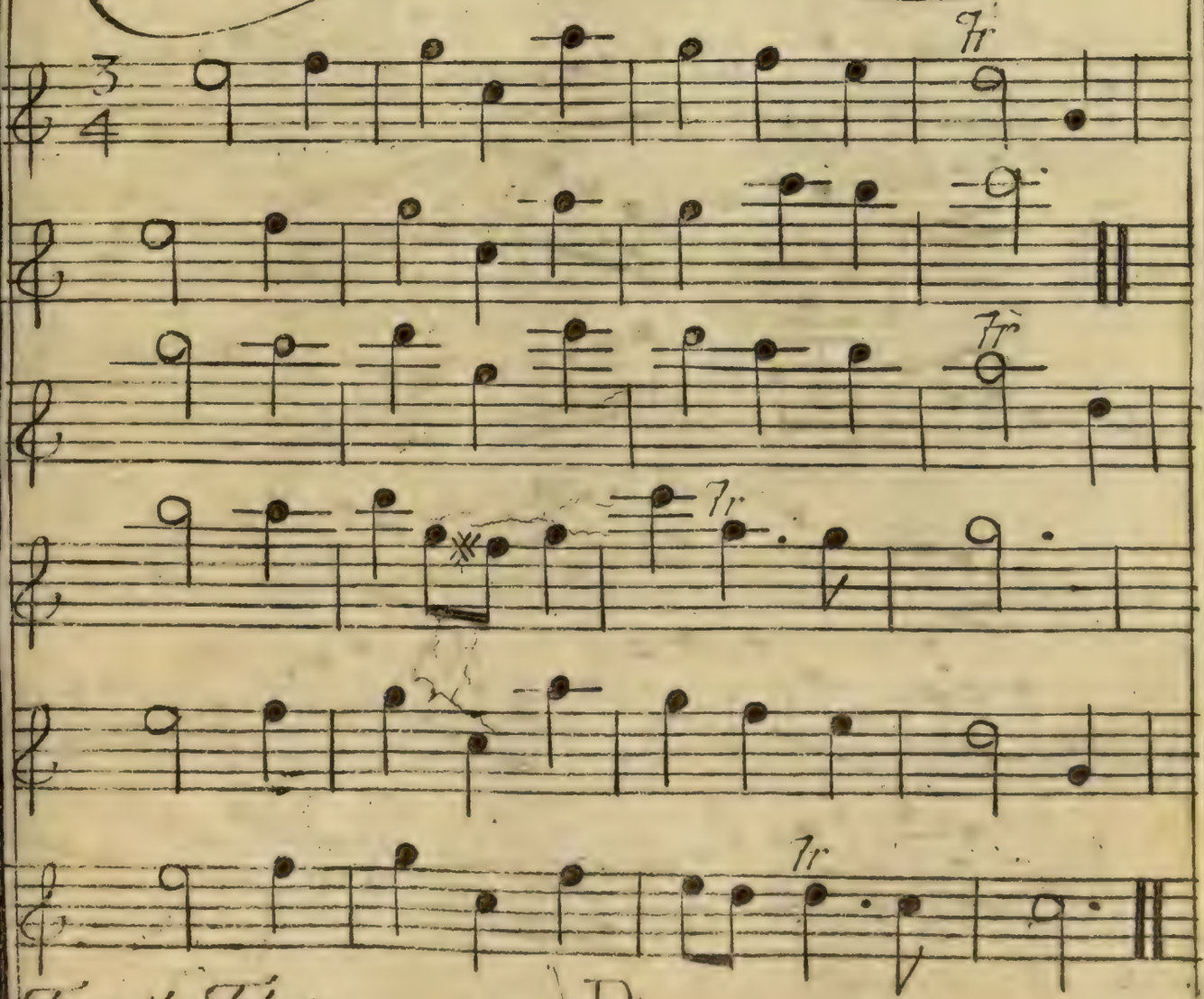
Da Capo

For the Flute.

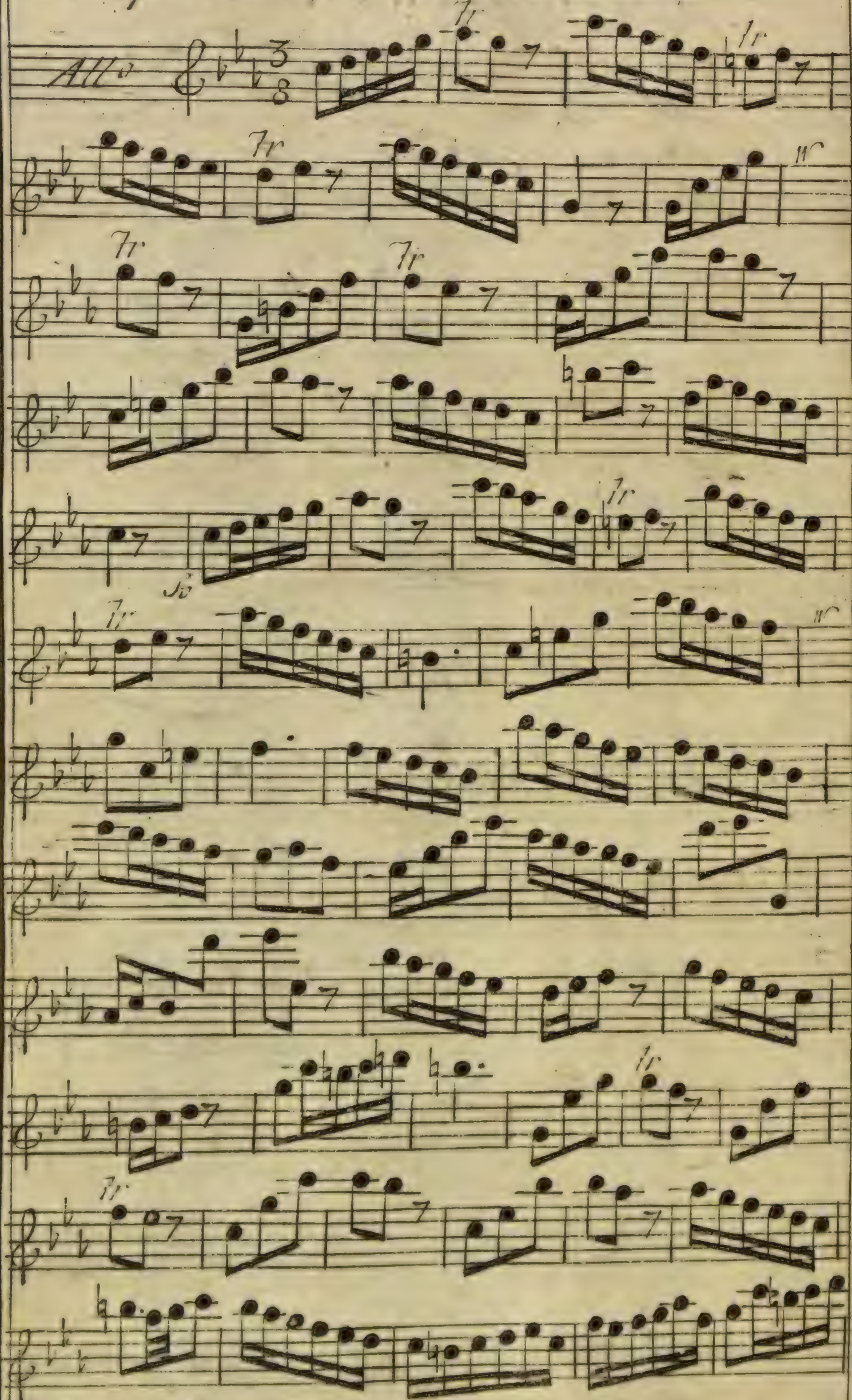
A March



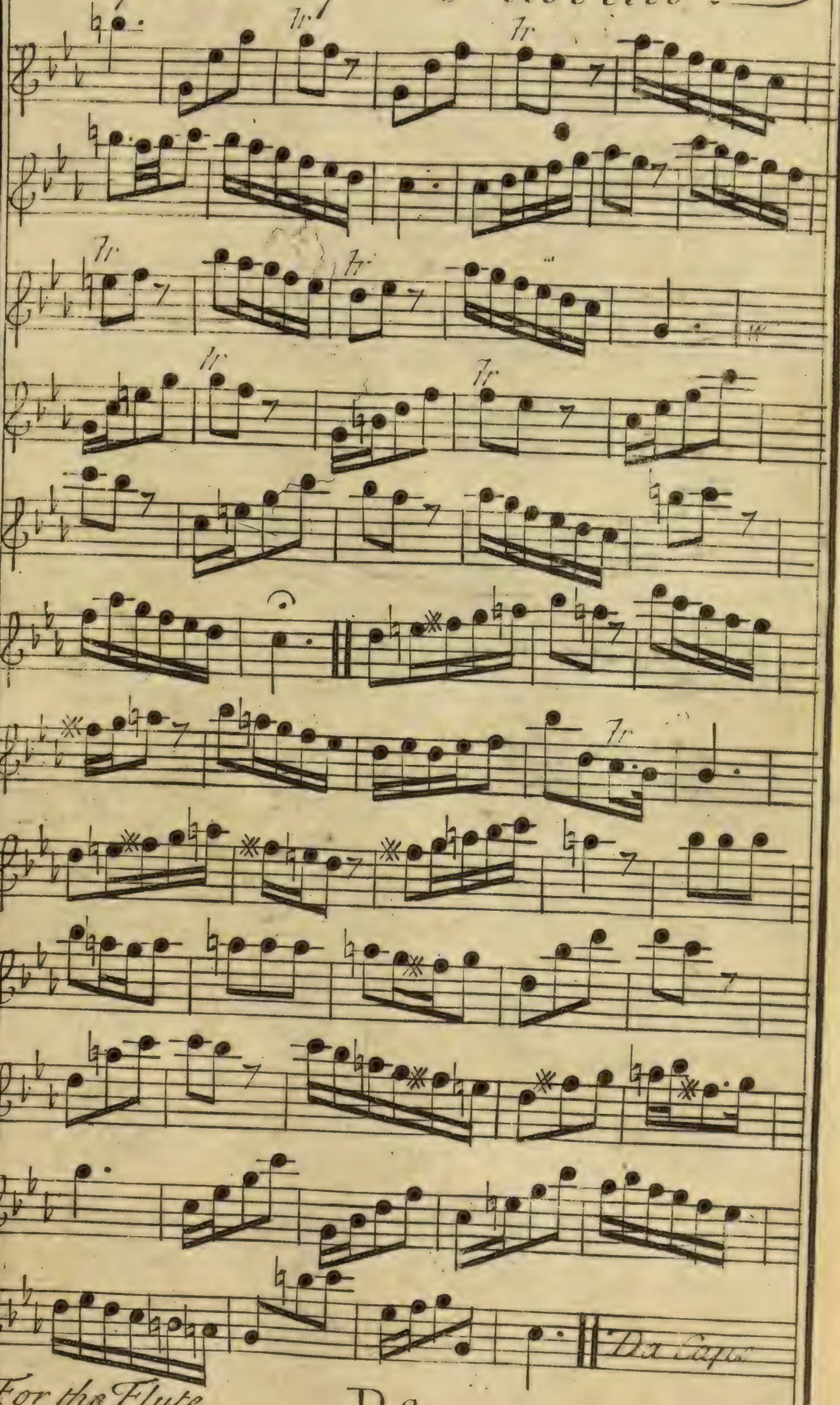
Minuet



Chi può mirare in the



For the Flute.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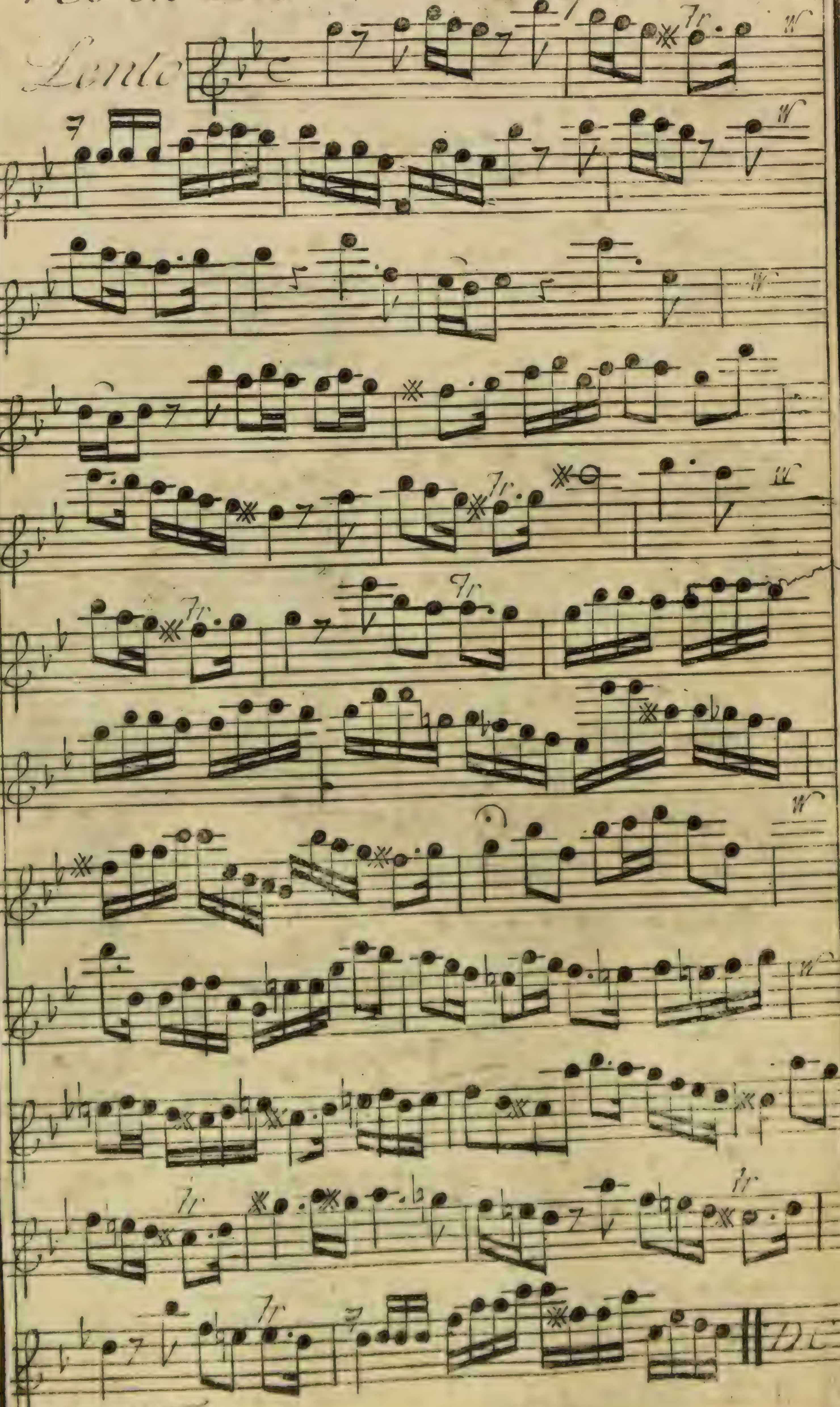
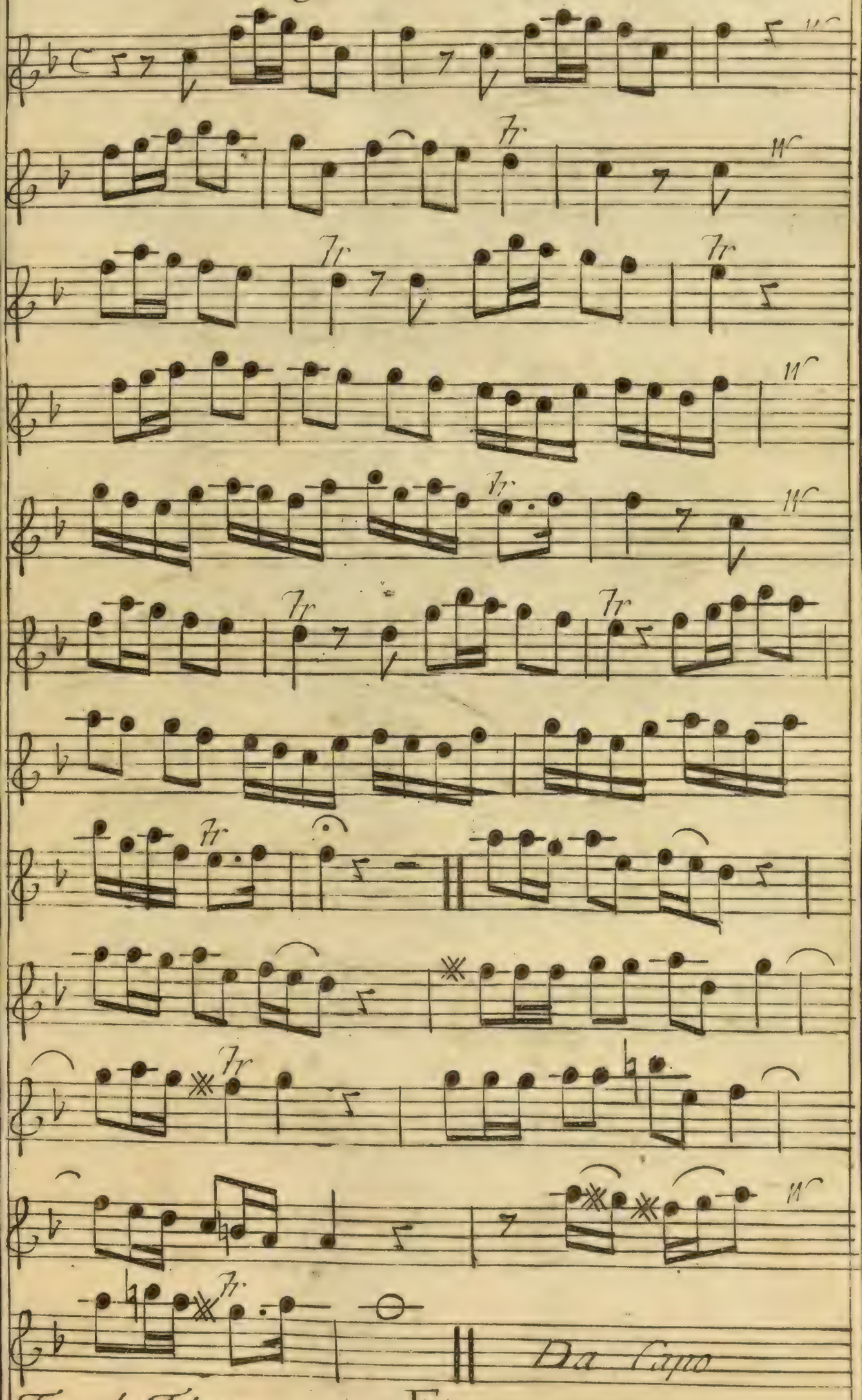
Da Capo

Ho ch Dio — Calphurnia

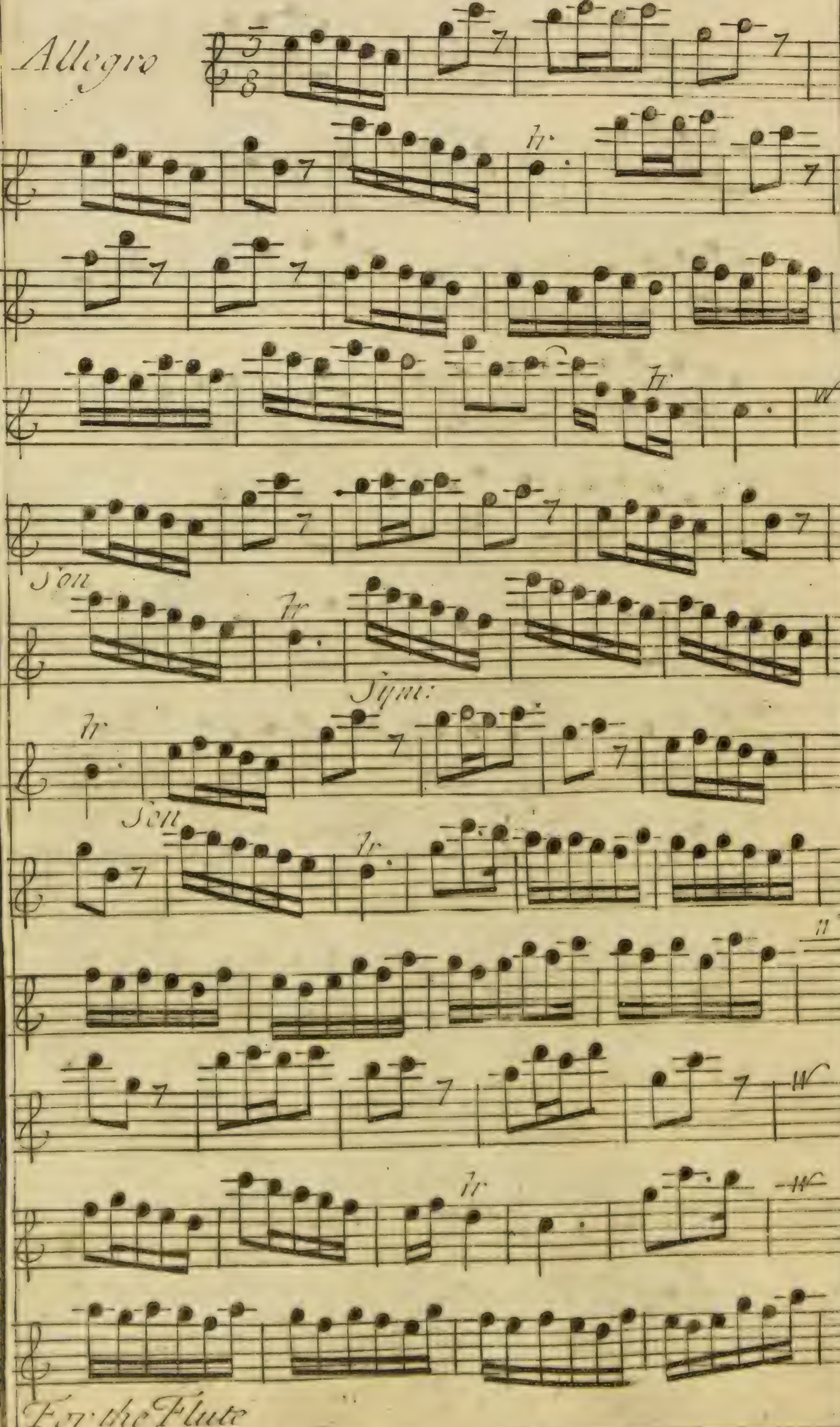


For the Flute.

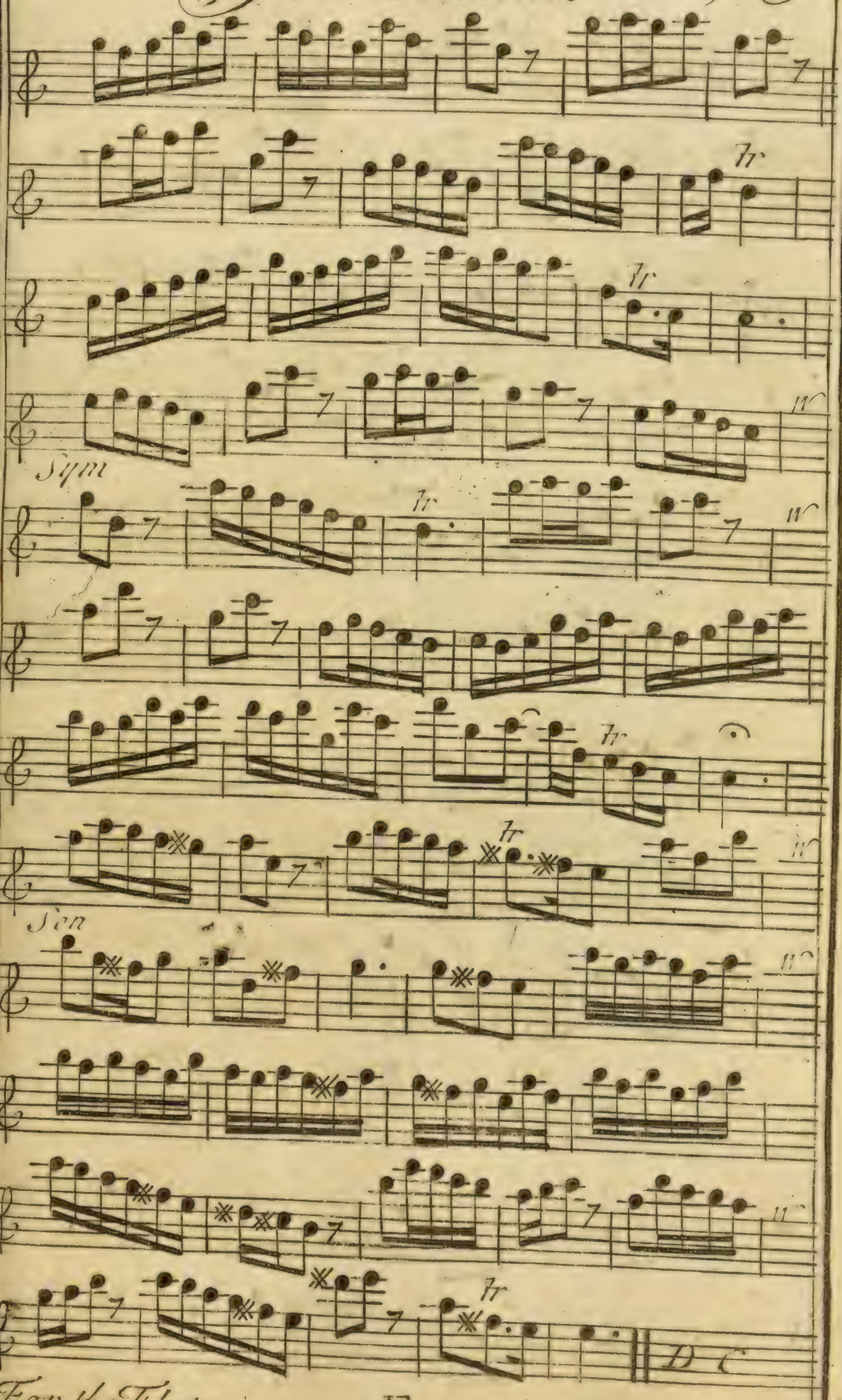
An Air in Pyrrhus and Demetrius



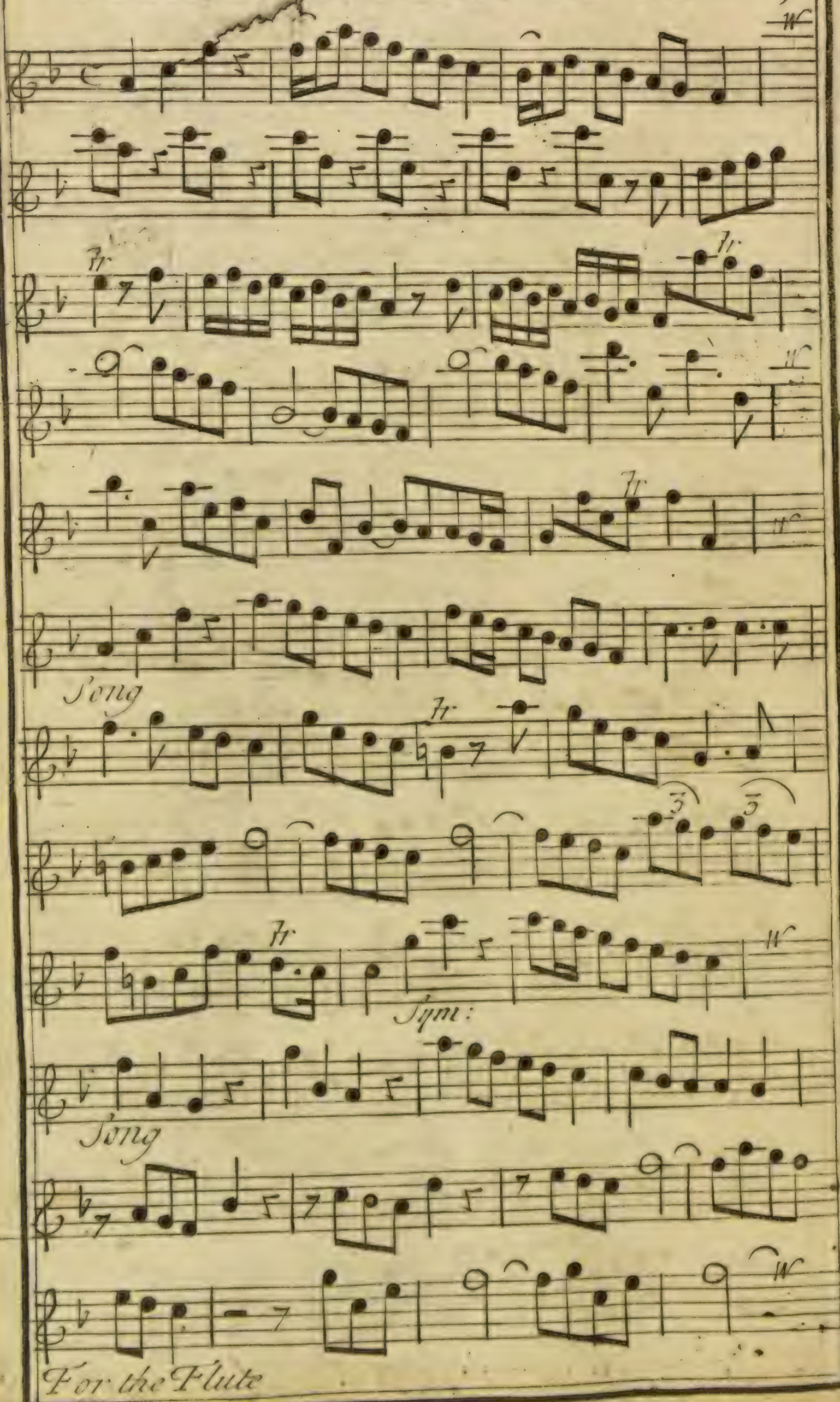
A Favourite Minuet



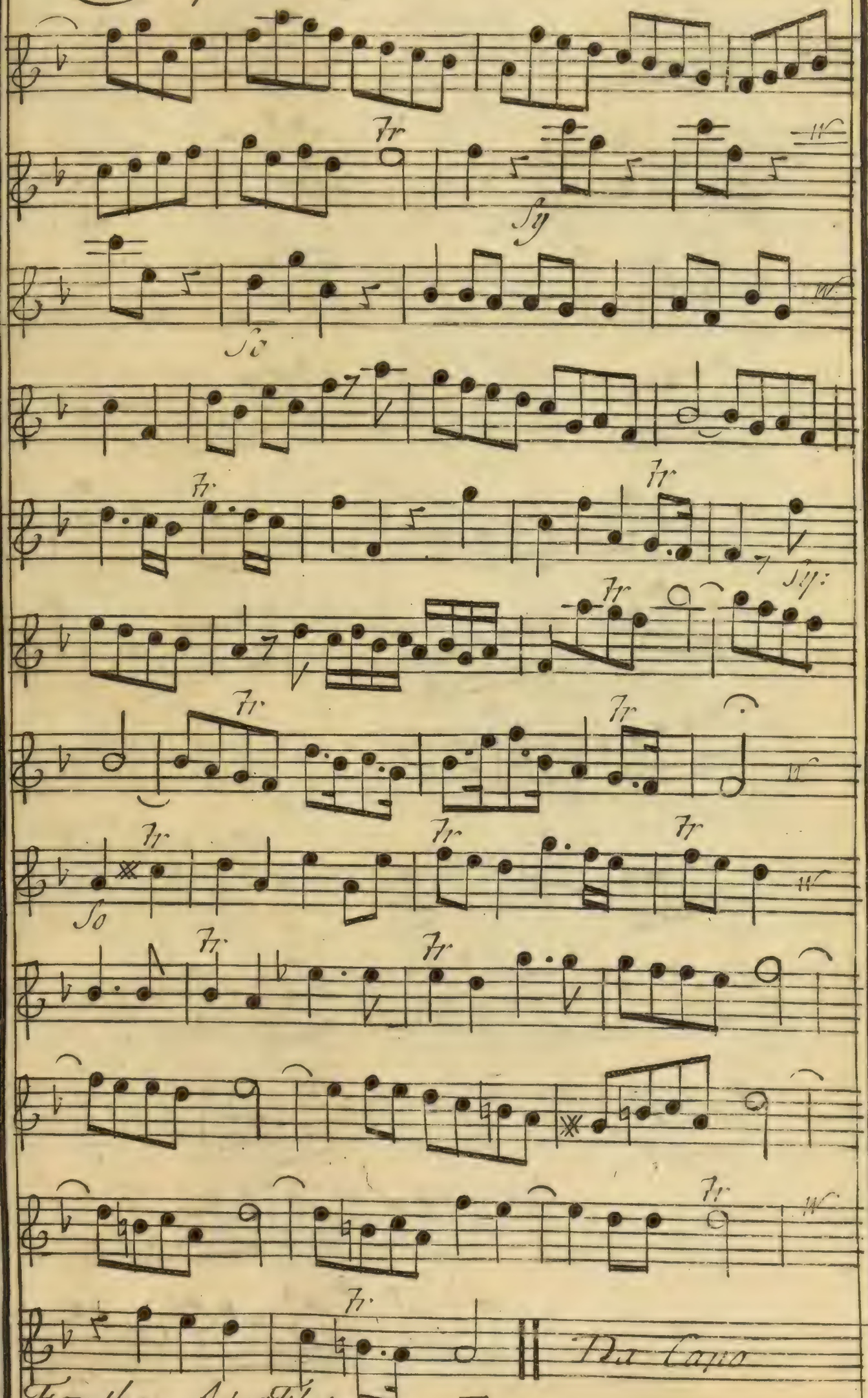
In Floridante



A Favourite AIR in the

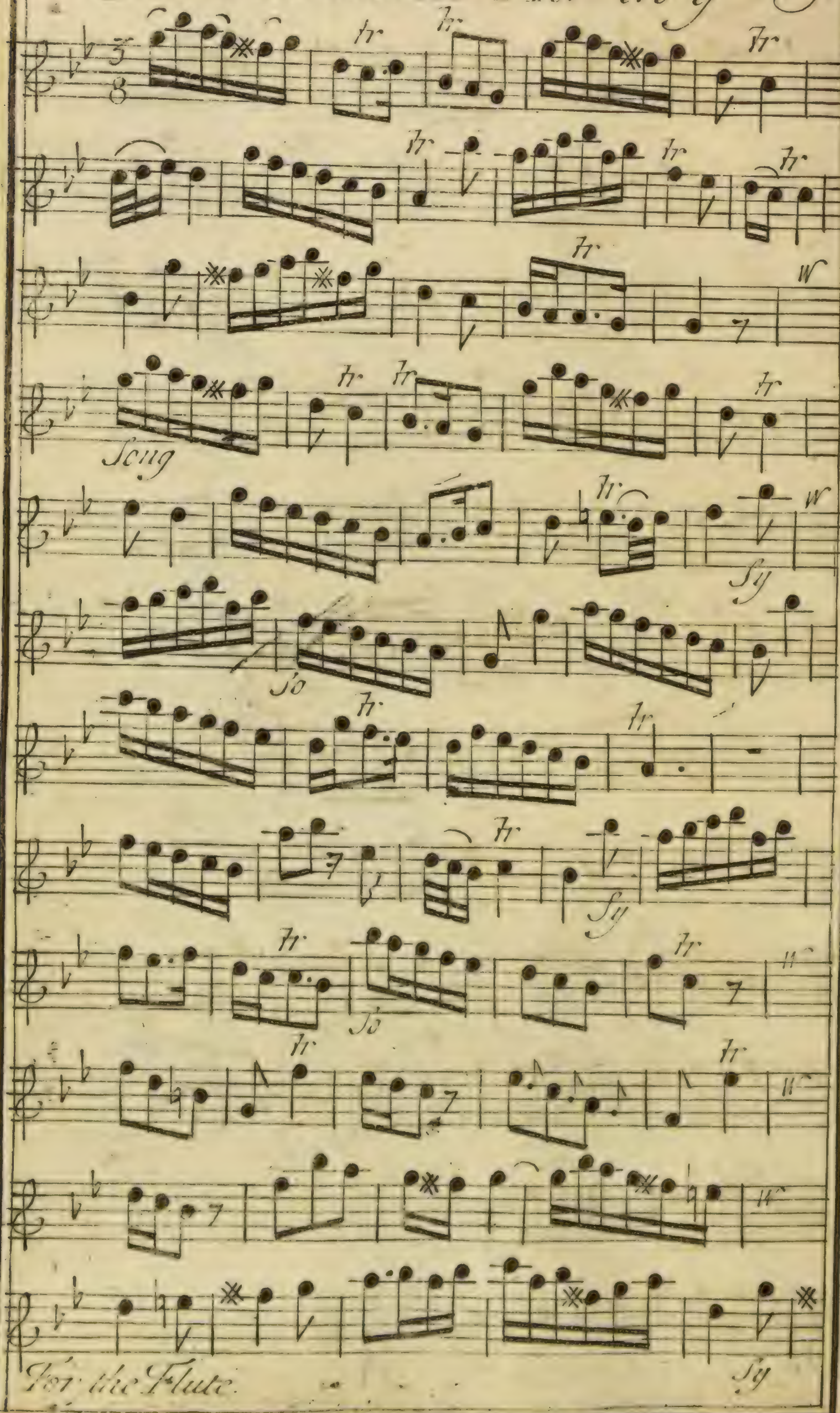


Opera of Rodelinda



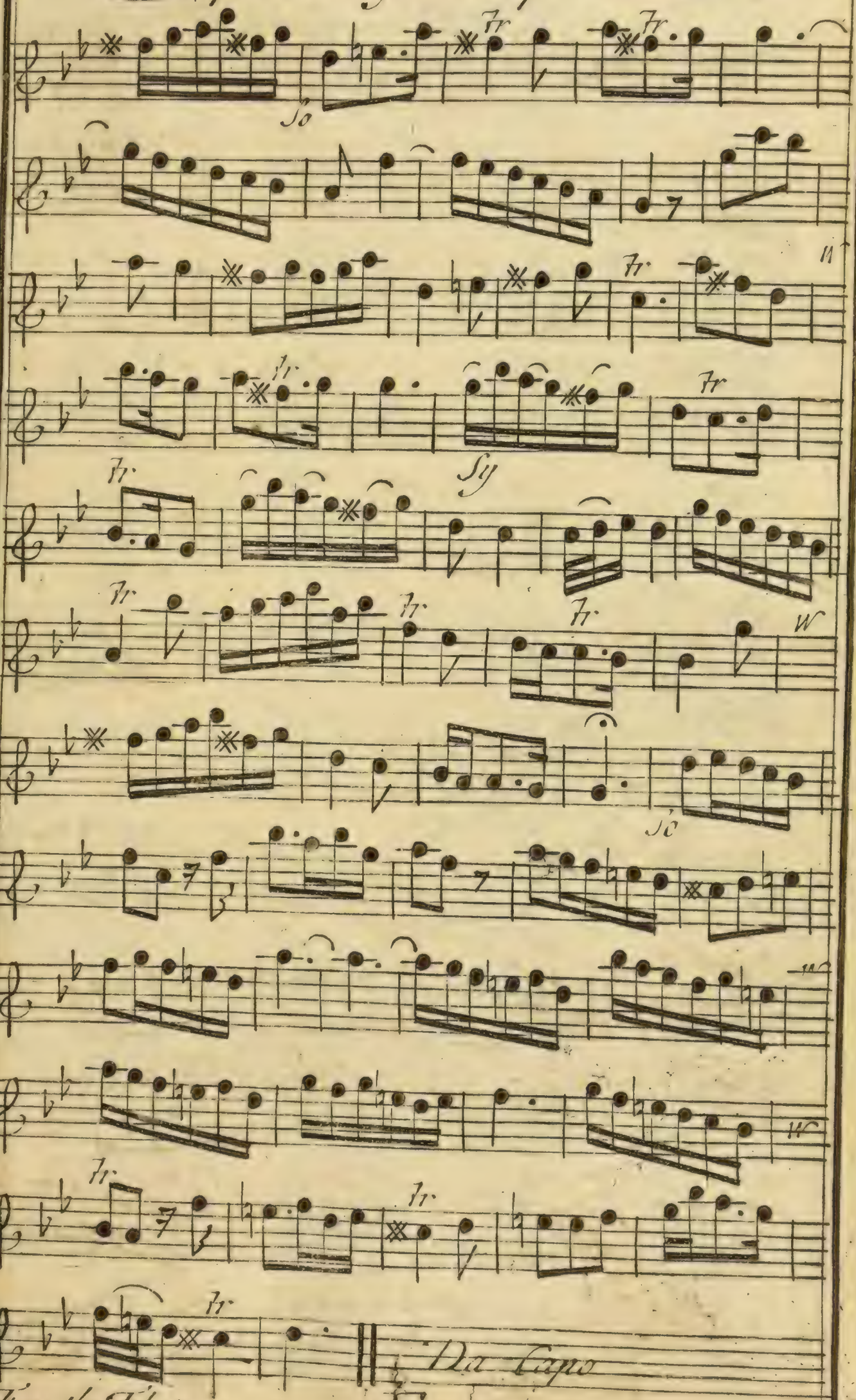
For the Ada. Flute.

A Favourite Air in ye



For the Flute.

Opera of Scipio



For the Flute.

A Favourite Air in the

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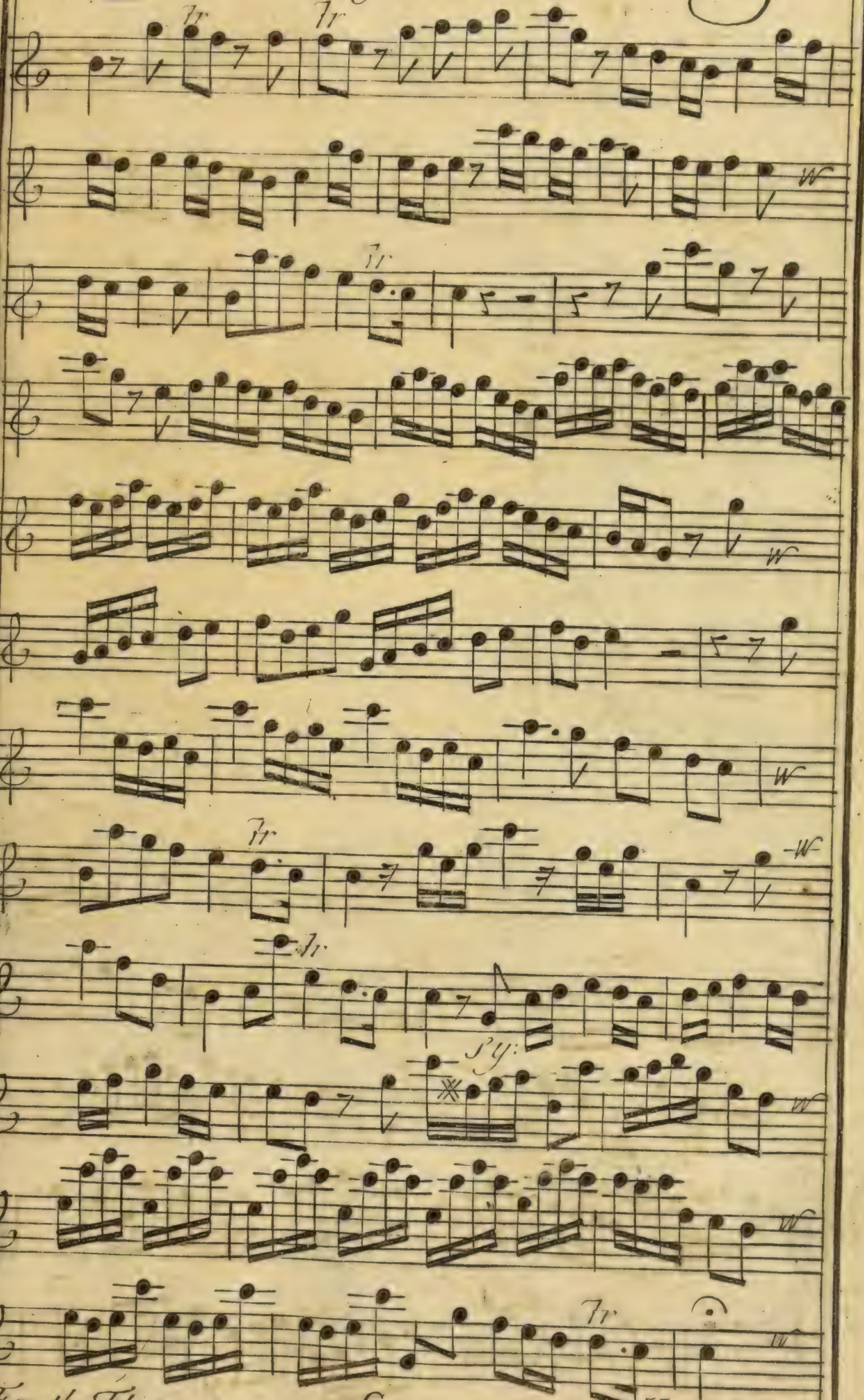
Song

For the Flute

Opera of Alexander



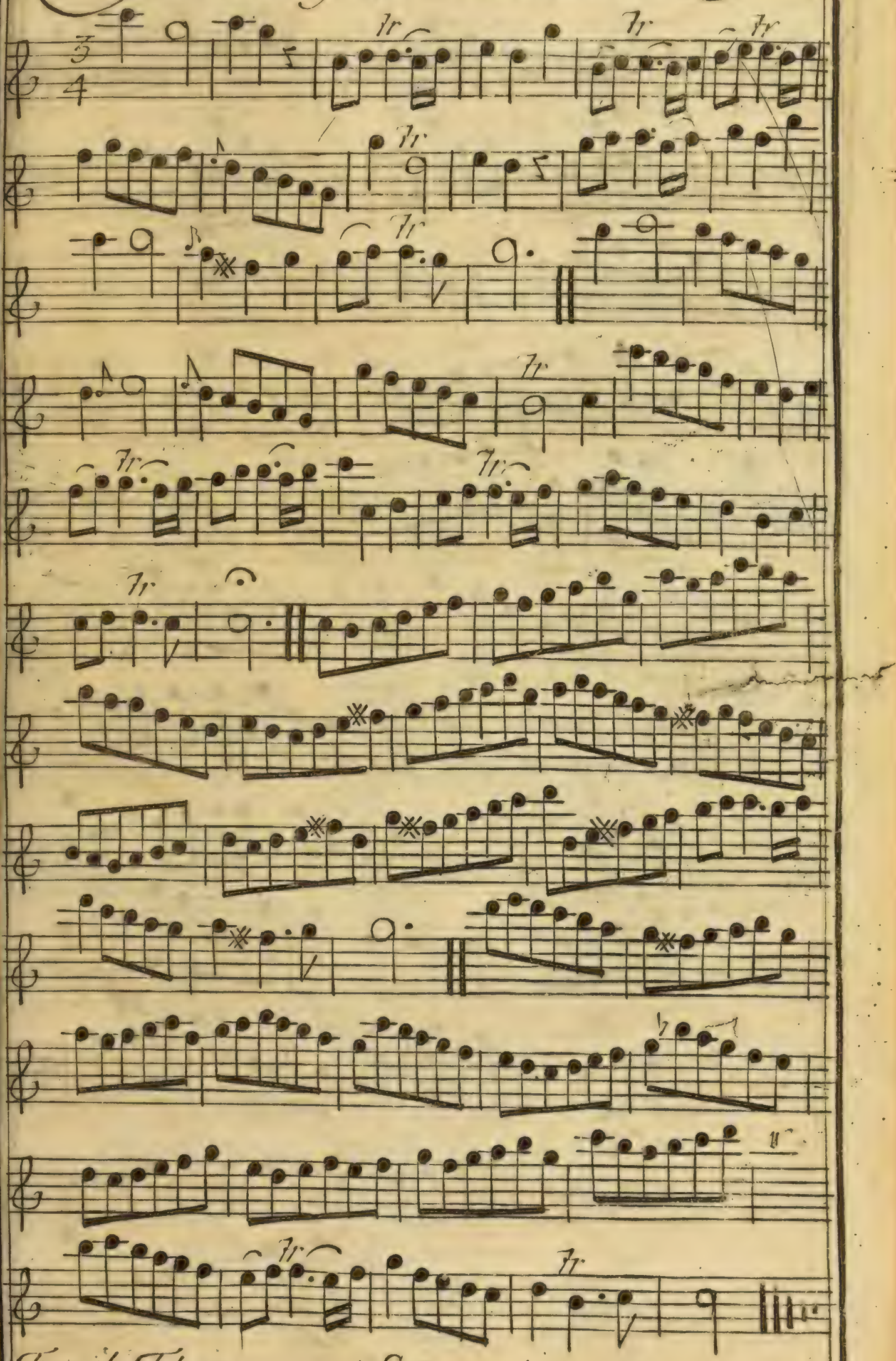
Alexander.

Da Capo

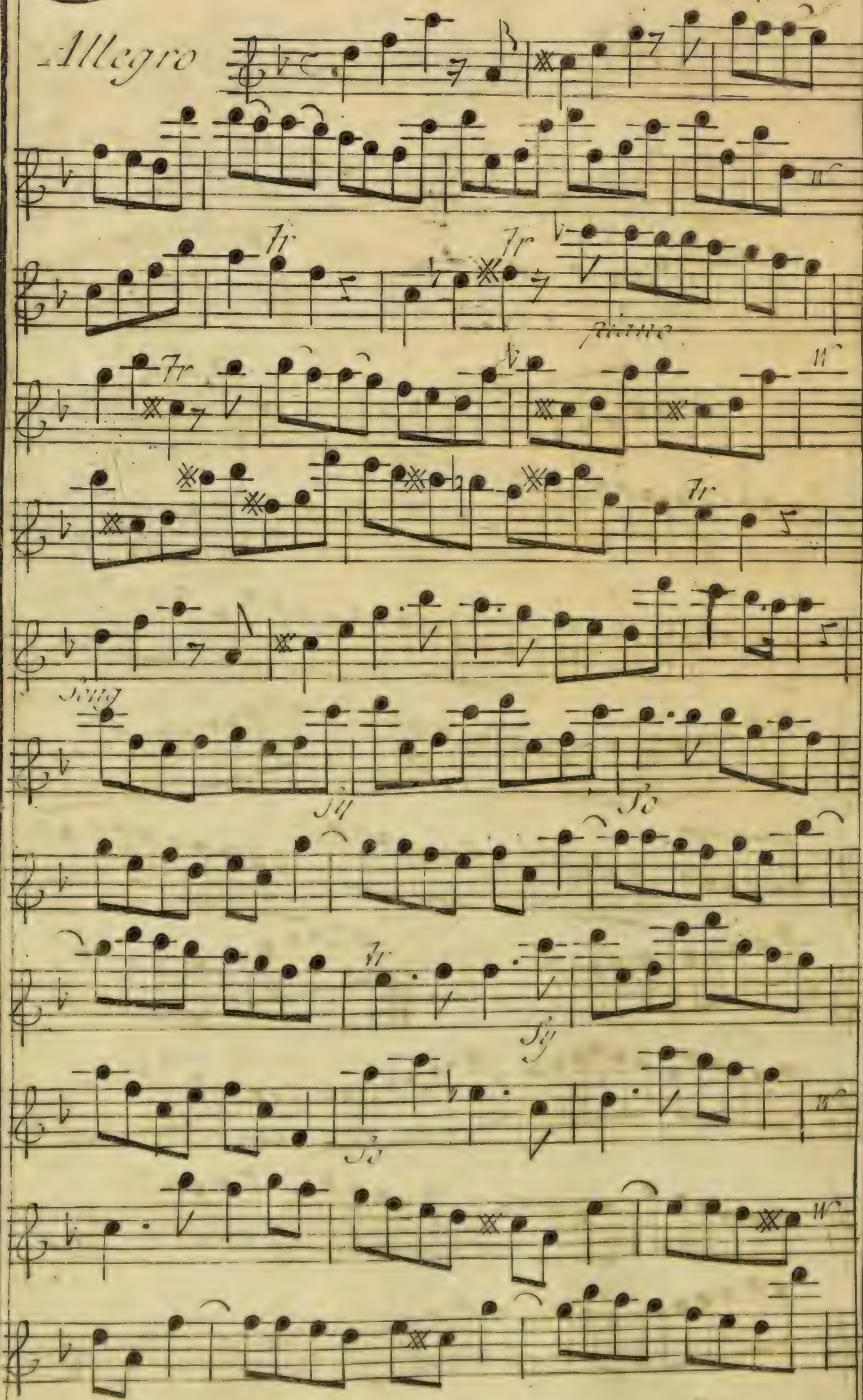
A favourite air in the Opera of TAMERLANE

For the Flute.

Minuet by Mr Woodcock

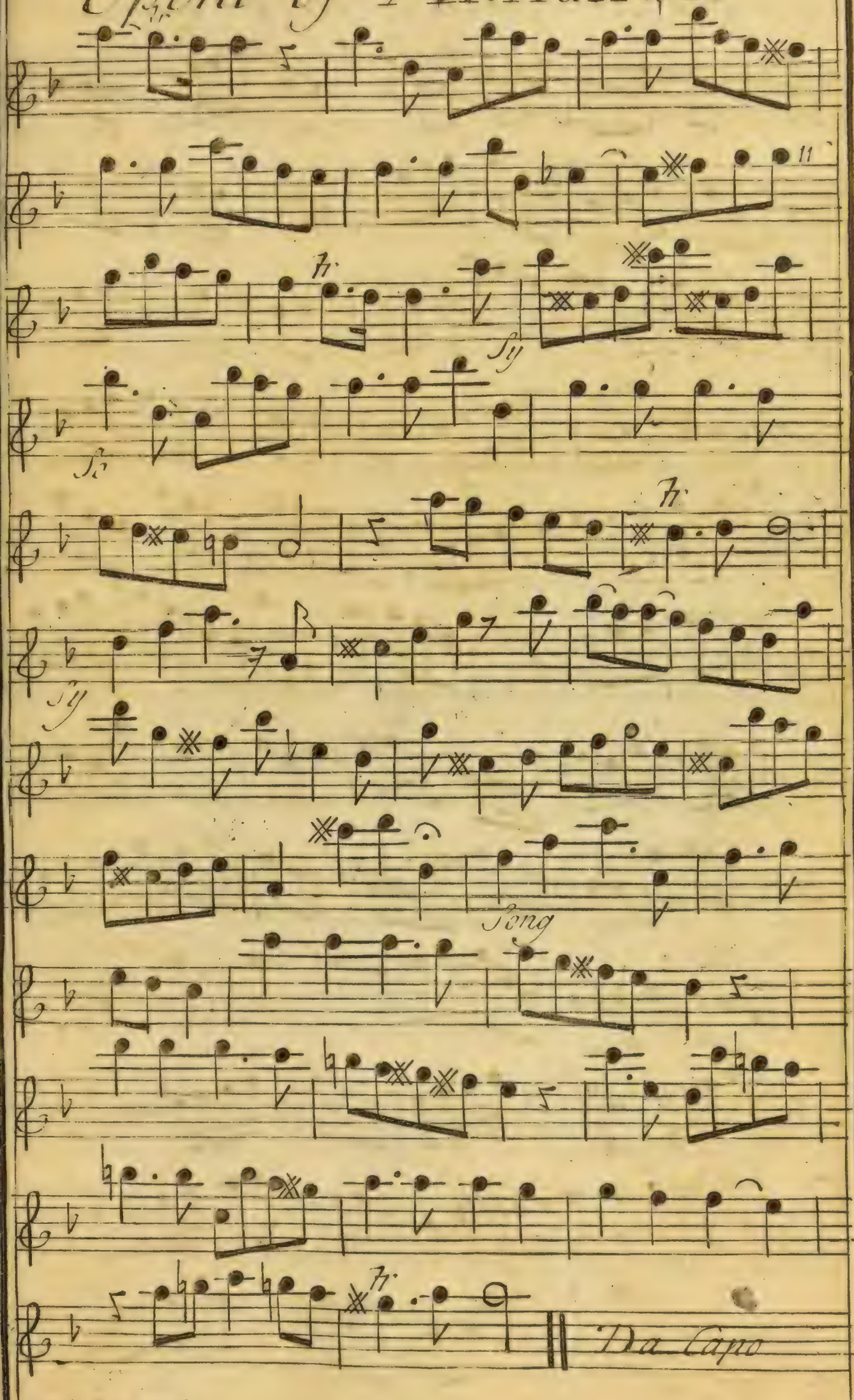


A Favourite Air in the

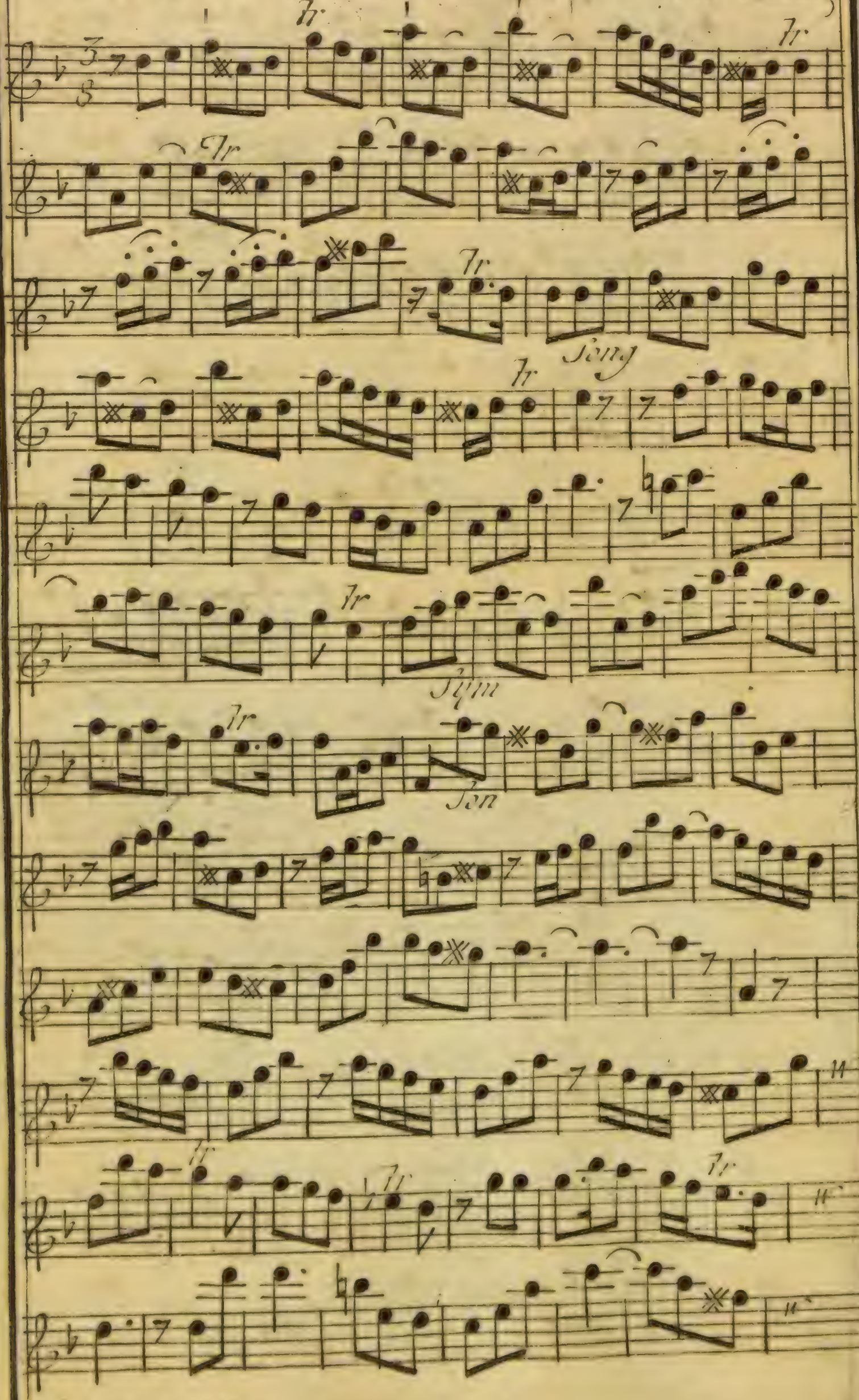


For the Flute.

Opera of Alexander

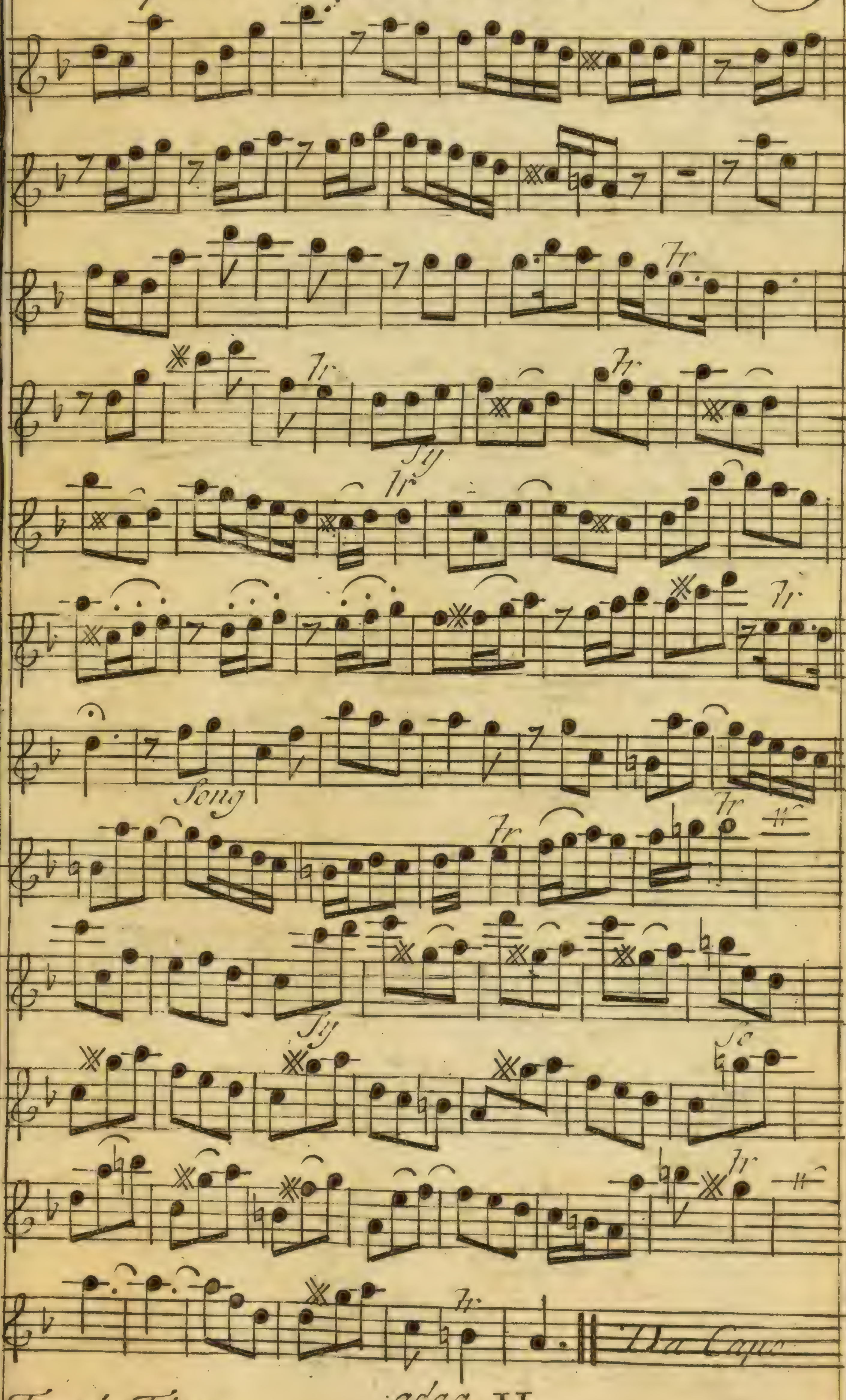


A Favourite Air in the



For the Flute

Opera of Alexander.



For the Flute

adag.

A Favourite AIR in the

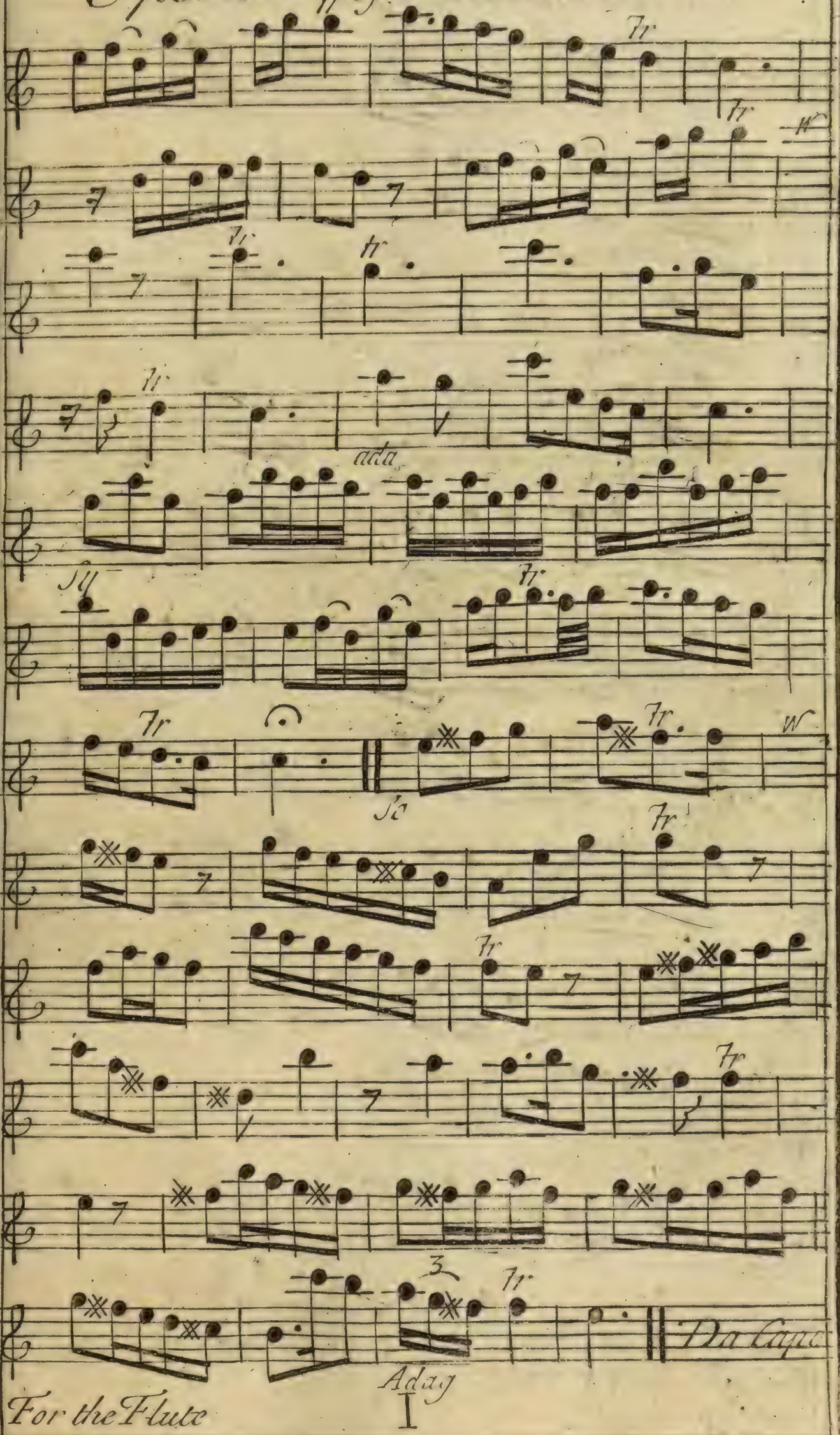
Allegro

Sing

Sing

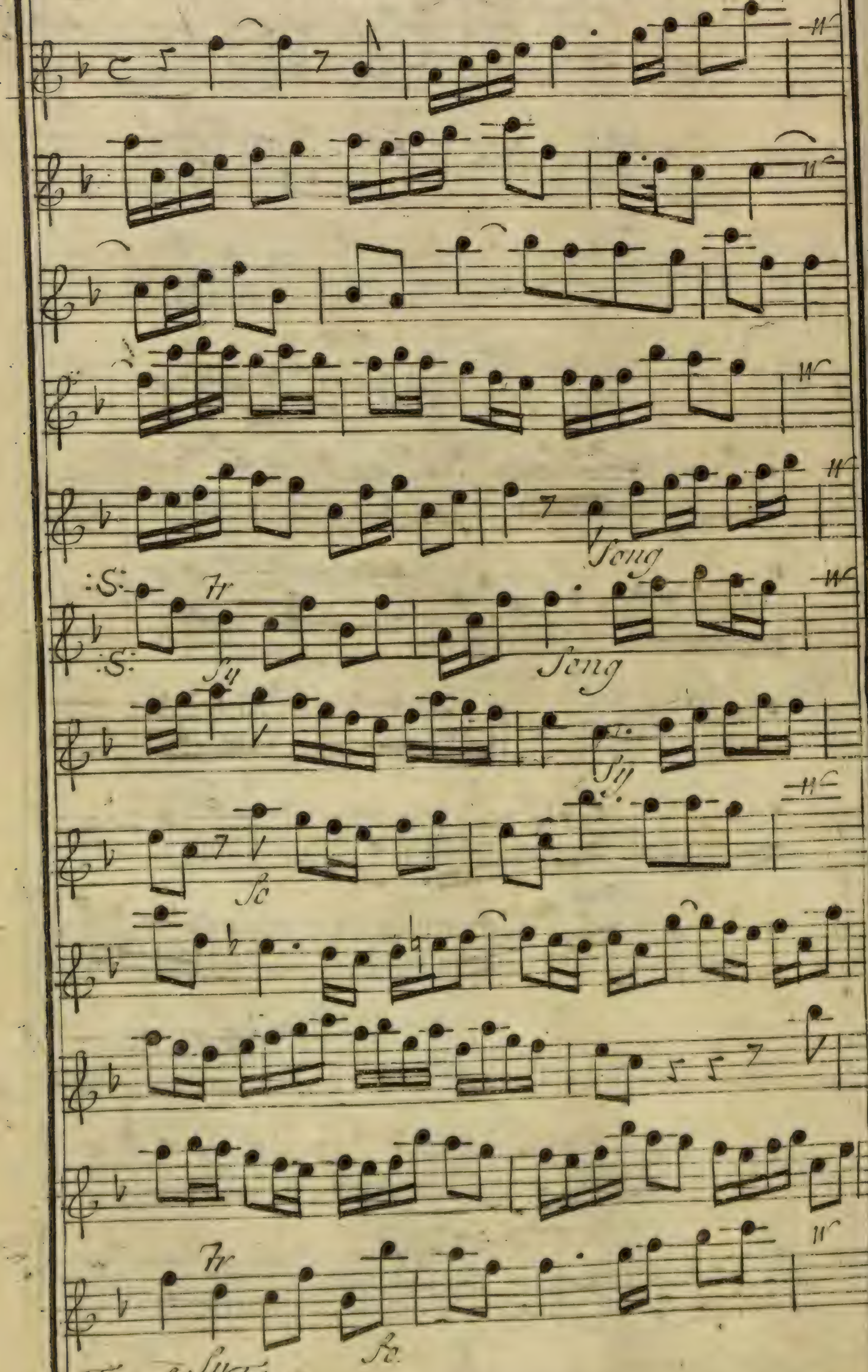
Sing

Opera 7.of Admetus

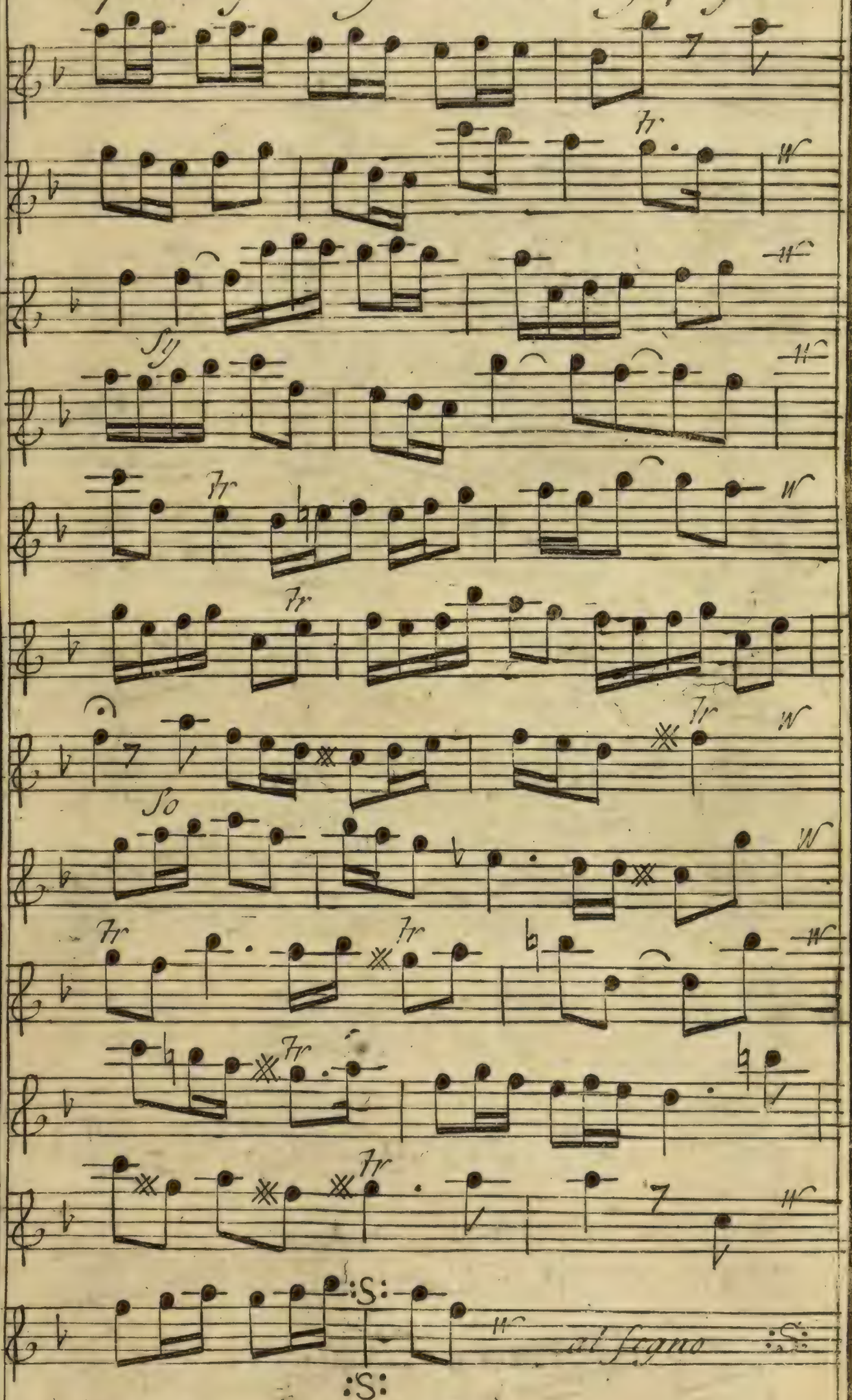


For the Flute

A Favourite AIR in the



For ÿ Sy Flute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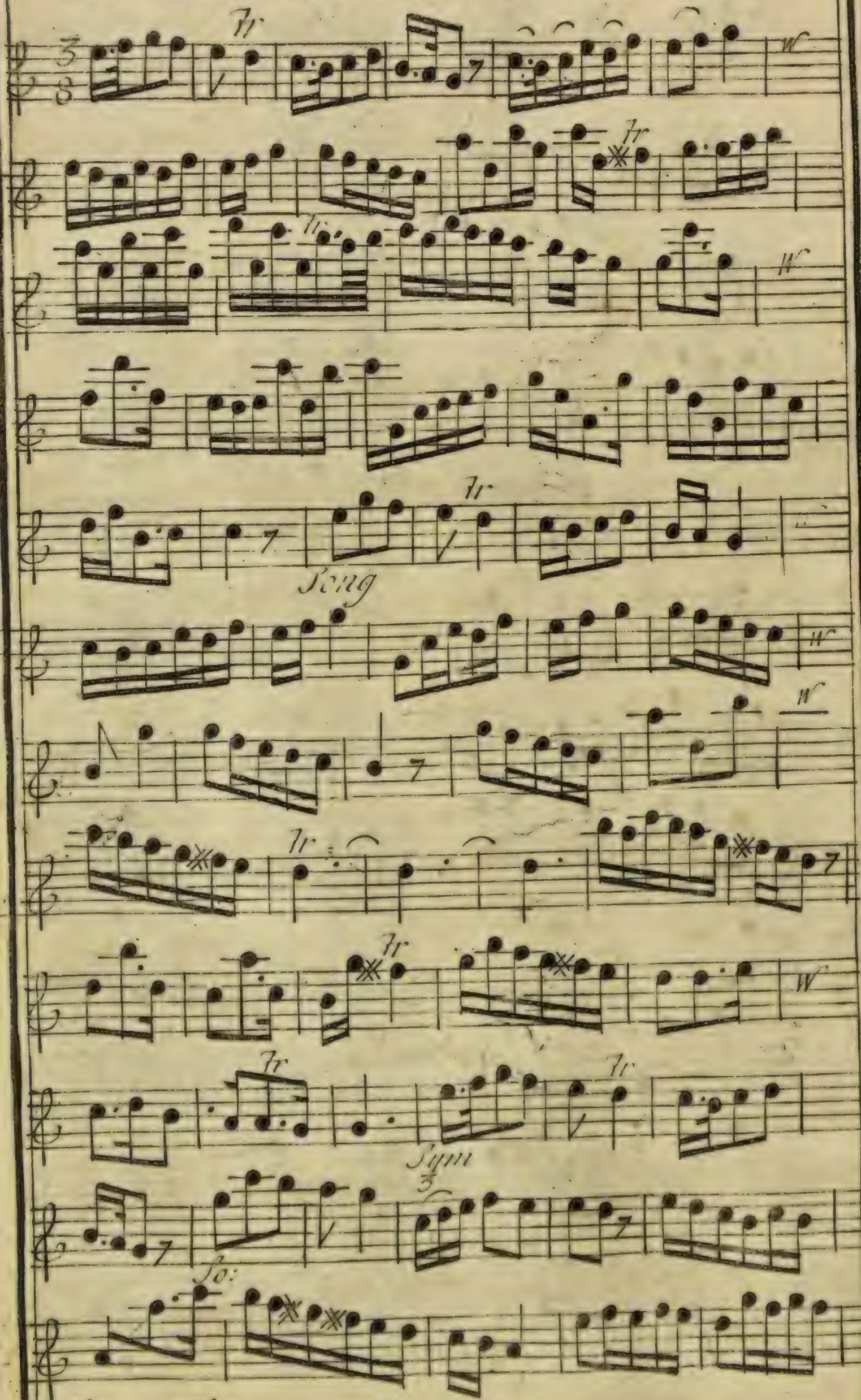
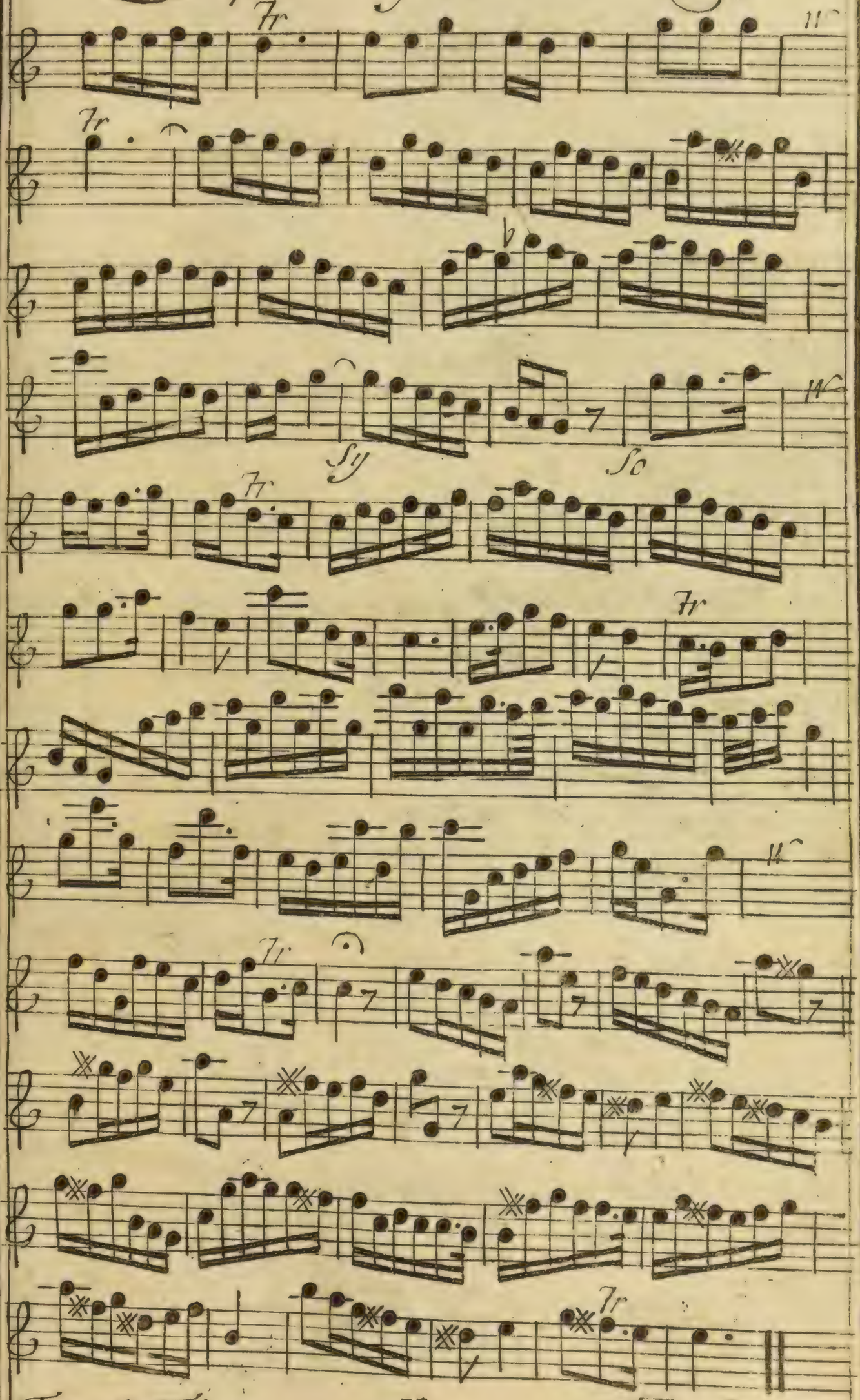
36 A Favourite Air in the



For the Flute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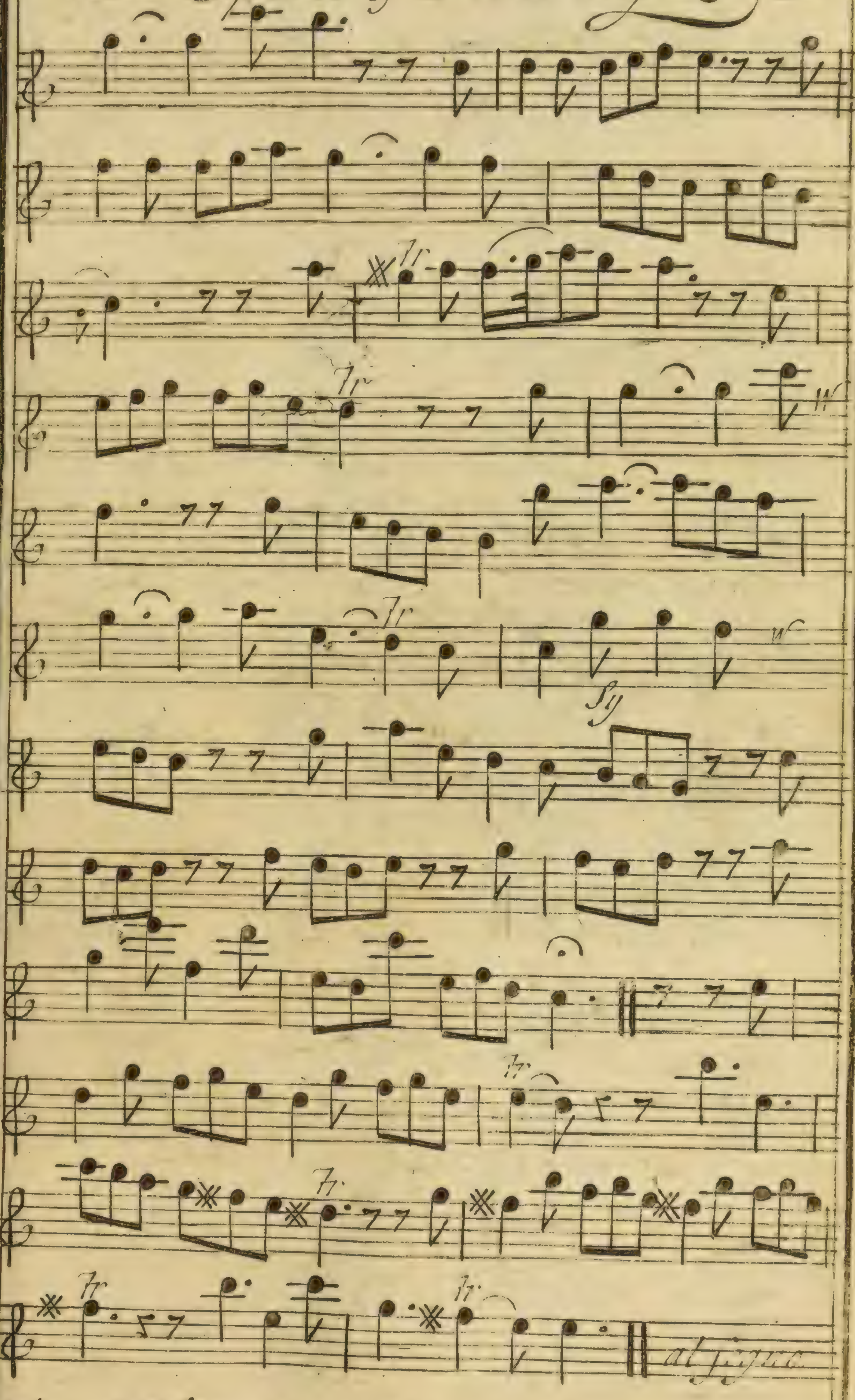
38.

A Favourite Air in the

Andante

For the Flute.



For the Flute.

Chorus in Lotharius

Fr.

Fr.

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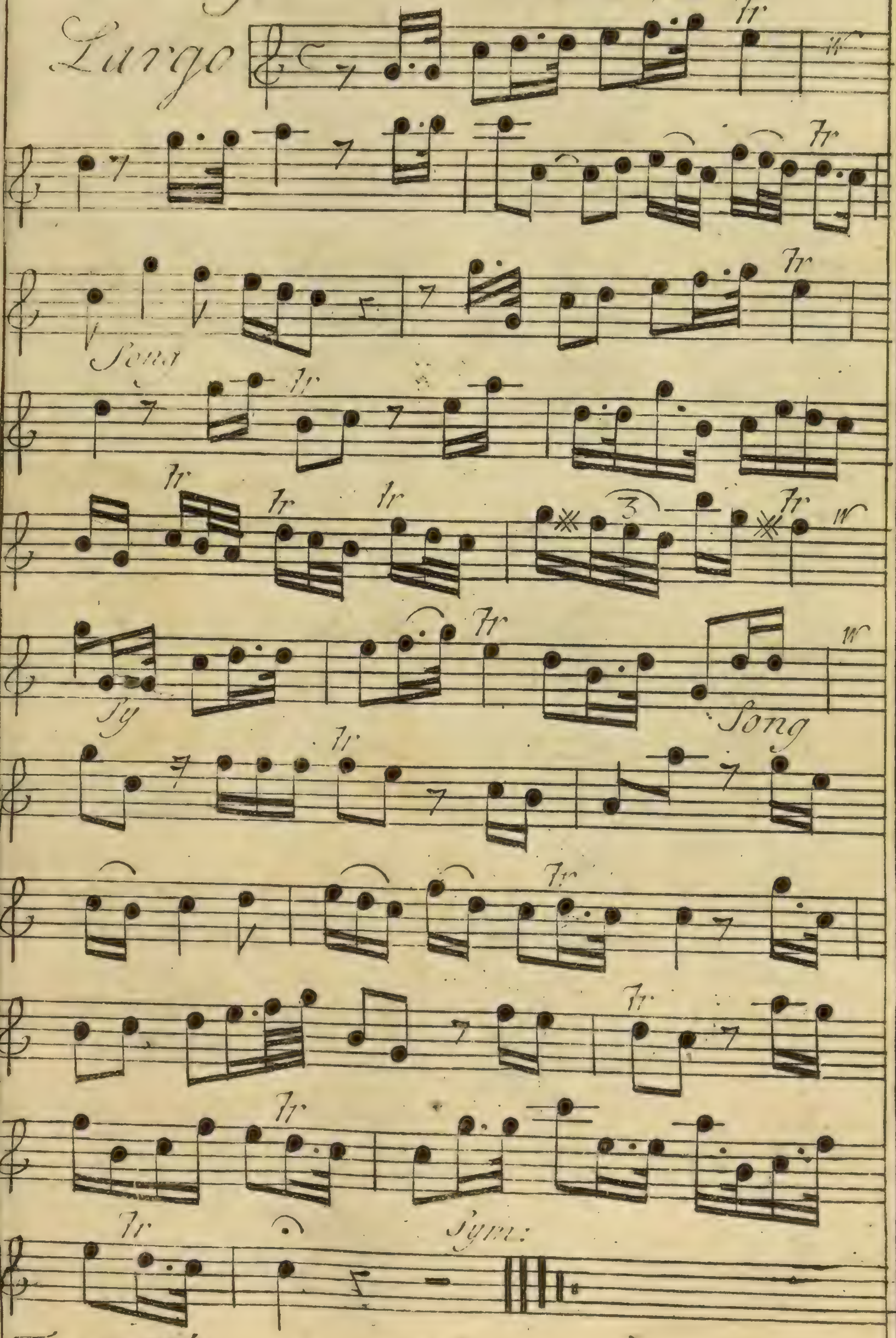
Fr.

Fr.

Da Capo

For the Flute

Care mura in the OPERA of Parthenope

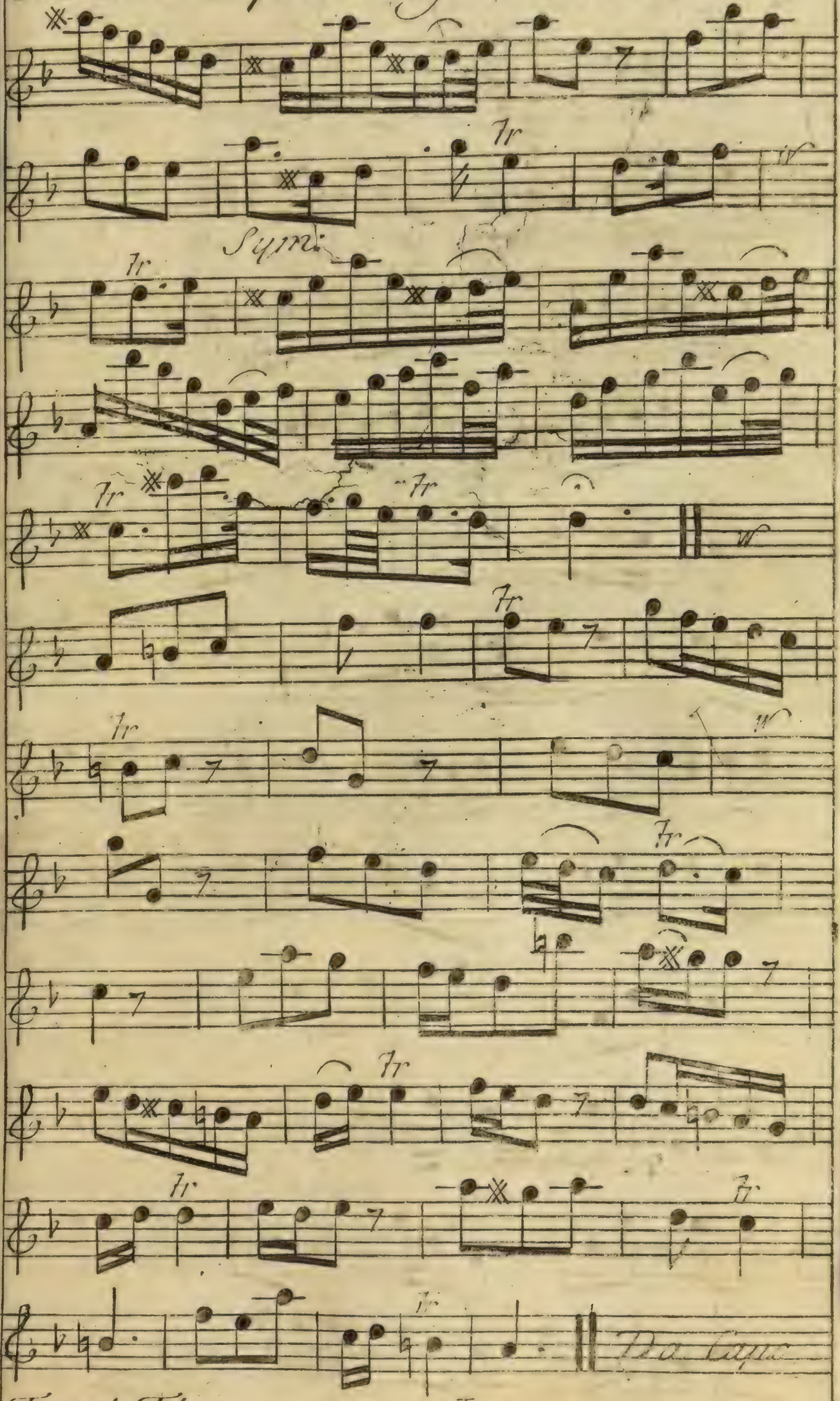


A Favourite AIR.

Allegro

For the Flute

in the Opera of Parthenope

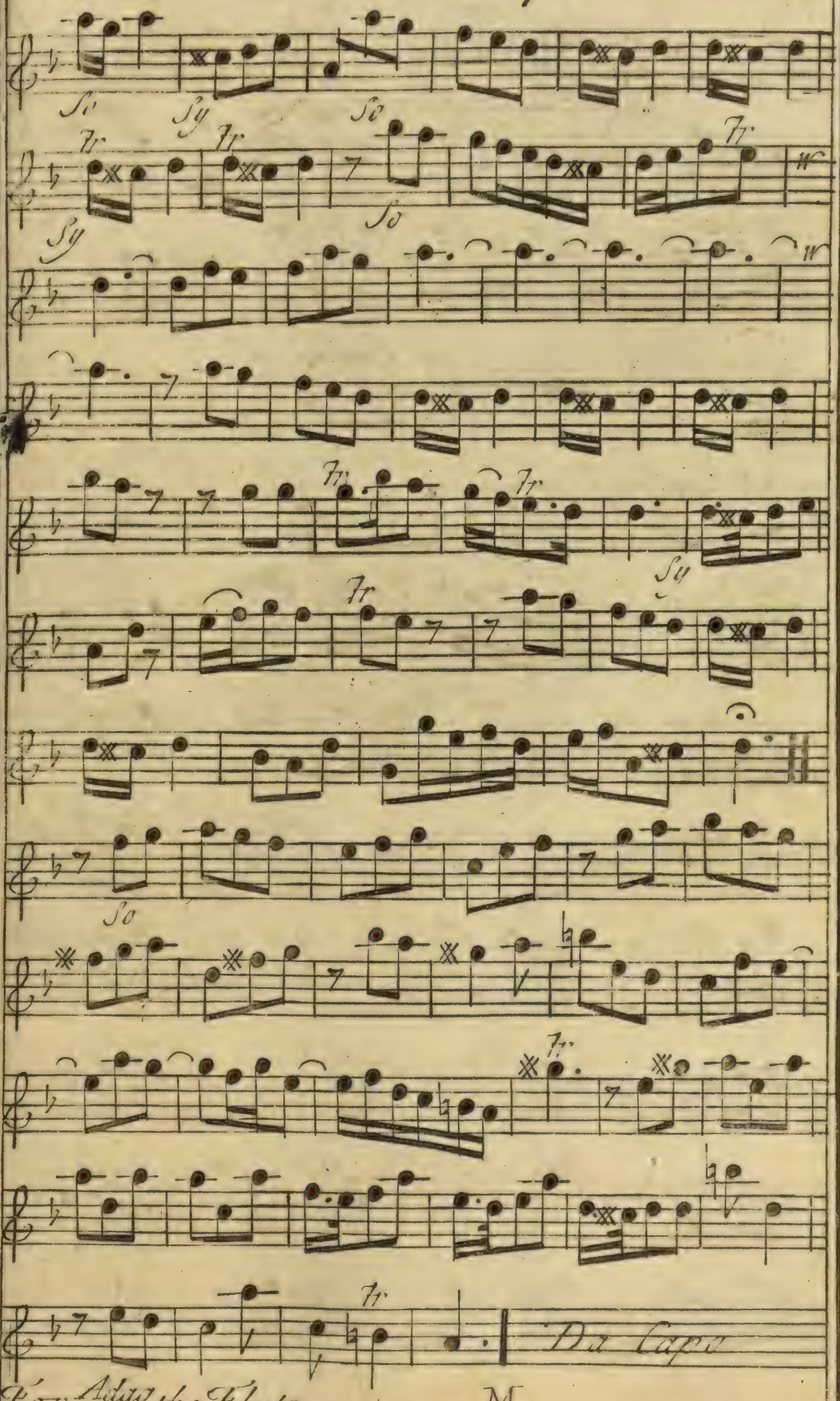


14. *Voglio dire in the Opera of*

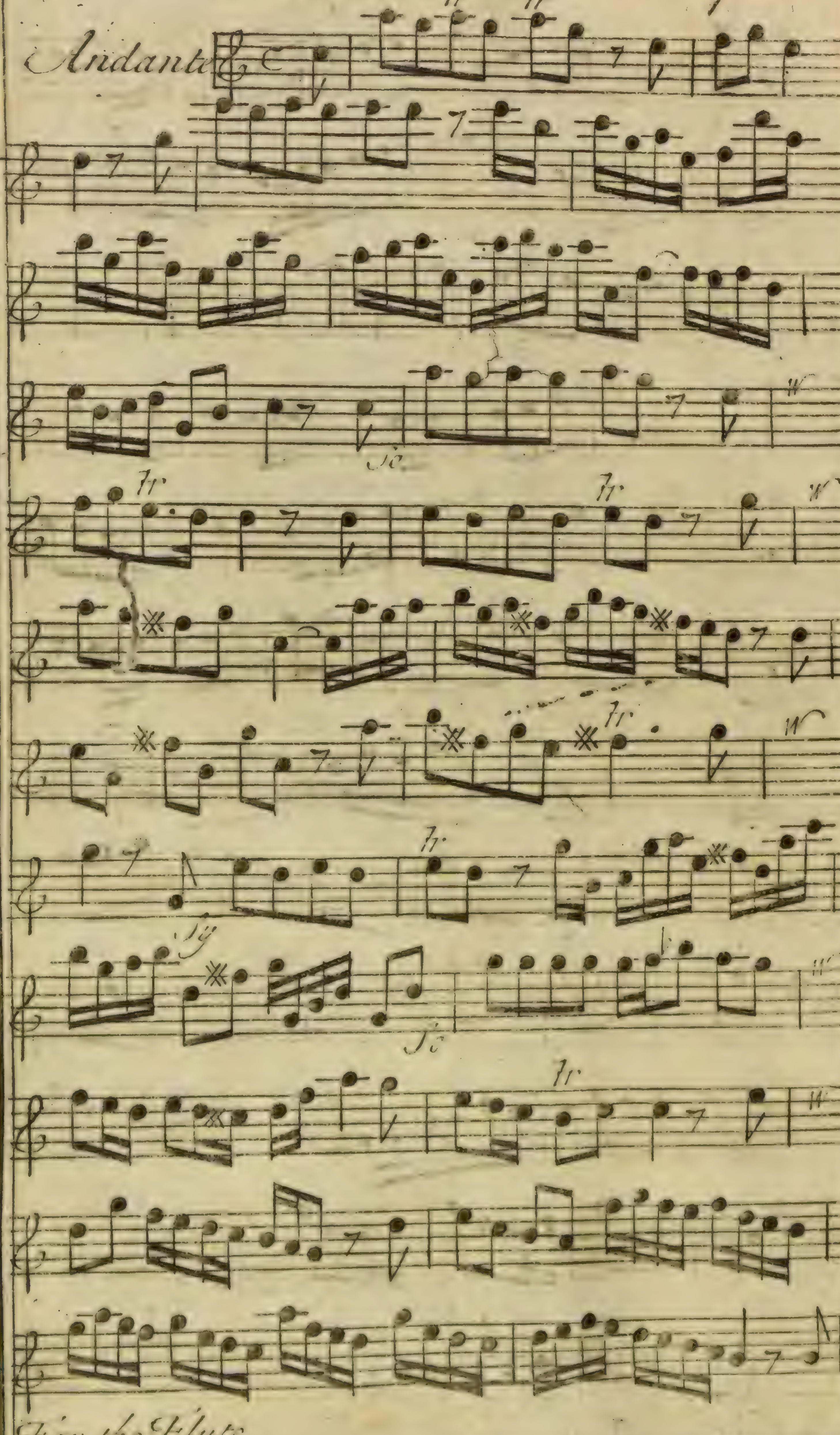
Andante

For the Flute

Parthenope

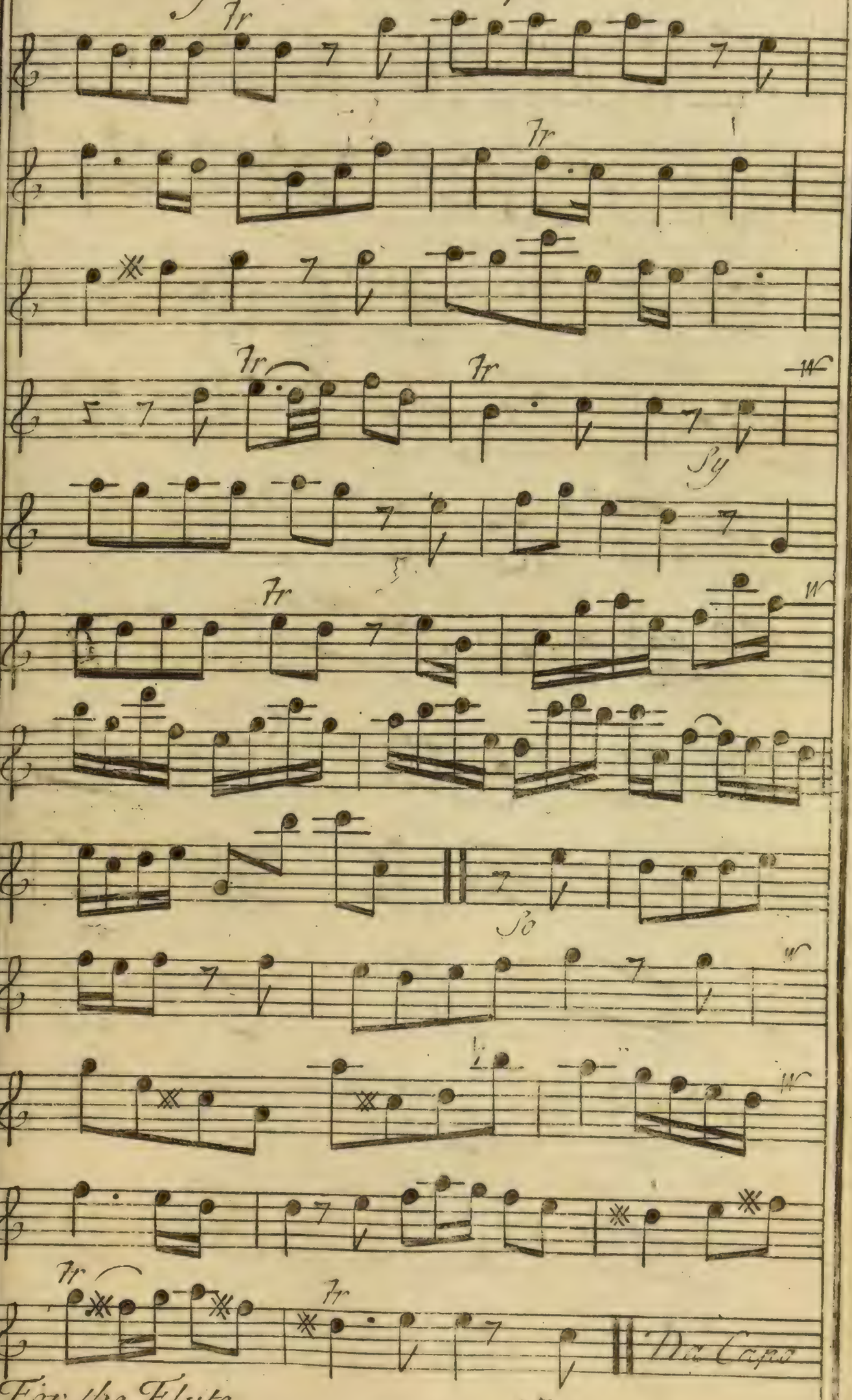


A Favourite Air in the Opera

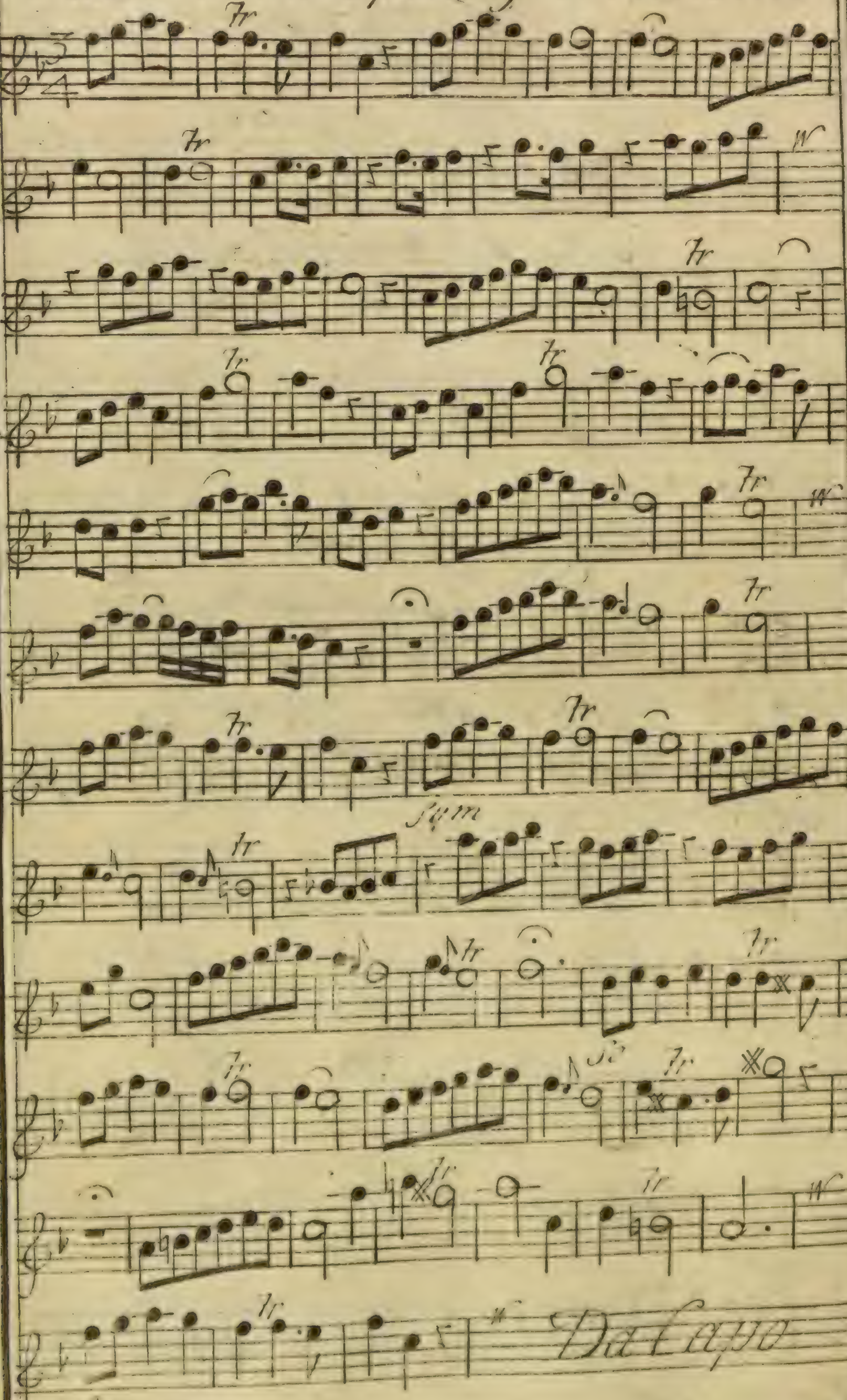


For the Flute.

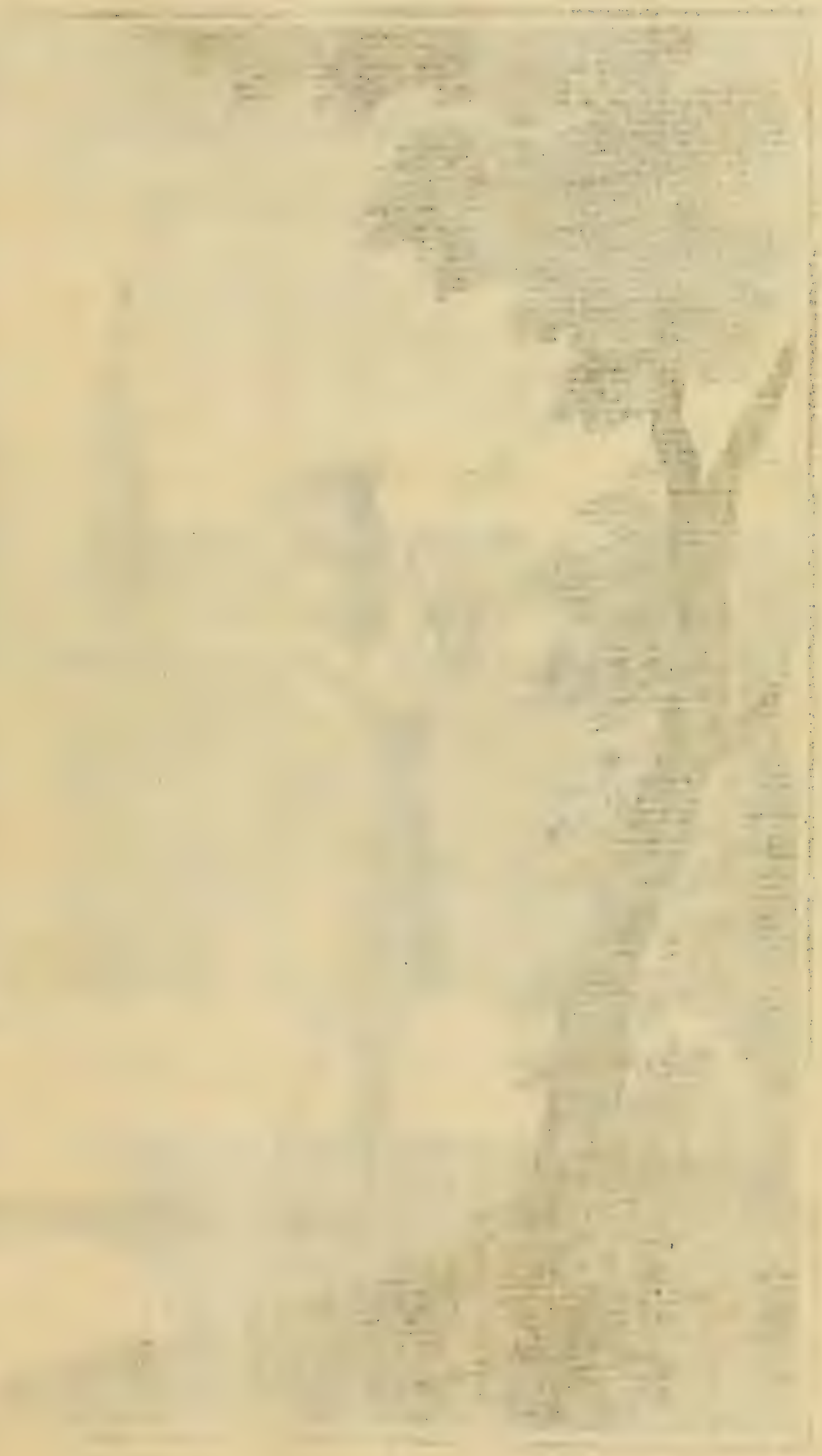
# of Parthenope.



AIR in the Opera of Ormisda



For the Flute.



J. Smith Sculp.

THE
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LEARNERS
ON THE
GERMAN FLUTE
As Improv'd by the Greateſt Maſters of the Age.

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THE Newest Method for Learners ON THE GERMAN FLUTE

Of the Situation of the Body

As a graceſull poſture, in playing on this Inſtrument, no leſs engages the Eyes of the beholders, than it's agreeable Sound does their Ears; I ſhall therefore begin this Treatiſe, by describing one proper to uſe in playing thereon. Wheather you Sit or Stand the Body muſt be erect, the head rather rais'd then indin'd and ſomewhat turn'd to the left Shoulder, ye hands high, without raiſing the Elbows, or Shoulders, the left wriſt bent inwards, and the left Arm cloſe to the Body. If you play Standing, Stand firm, with the left foot a little advanc'd, and reſt the weight of your Body on the right leg, and all without any conſtraint, and obſerve never to make any motion with the Body, or head. as ſome do in beating Time.

Altho' a great many are of opinion that the filling of the Flute cannot be taught by Rules, but muſt be acquir'd by practice; there are never-the-leſs ſome Rules that may very much facilitate the finding out ye method; the Inſtructions of a good Maſter, together with ſhewing his manner of blowing into it, may ſave the learner much time & trouble in acquiring of it. I ſhall therefore do both as far as poſſible by writing as to the manner of blowing into it, obſerve therefore that ye lips ought to be joyn'd cloſe together. except just in the middle where a little opening is form'd for the paſſage of the wind, the lips muſt not pout out, but rather be contracted toward the corners of the mouth; So that they

they may be smooth and even; let the hole of the Flute be plac'd just opposite to this opening of the lips, and resting the Flute upon the under lip blow moderately, turning the Flute outward, or inward, till you find the true point.

You need not think of placeing your fingers at first, but only blow into the Flute, with all the holes open, till you are able to fill it & bring out a right tone, then place the fingers of the left hand in order, one after another and blow to each Note, till you are well assur'd of the truth of ye tone, y.n put down ye fingers of ye right hand in like manner; you need not trouble your self to fill the first Note, because it can't be done without stopping all the holes perfectly well, which is harder to do then one would imagine, and must be attained by practice only. When you have arrived at filling the Instrument, then proceed to learn your **Scale or Gamut** which is as follows.

The first Scale

This Scale represents two things, (Viz.) first the Notes of Musick plac'd on 5 paralell lines, as you see in the upper part of the Scale distinguish'd by the Letters **D.E.F**, &c. The **G-sol-re-ut** Cliff, which is set down at the beginning of these 5 lines, is most in use, for Flute Musick, it gives it's name to the 2.d line on which 'tis plac'd, by which we find the place of every other Note, according to the order set down in this Scale. Secondly, a Tablature, which shews how to stop each Note upon the Flute, this has 7 paralell lines which represent the 7 holes on the Flute; you may observe on these 7 lines, a parcell of round black and white dotts. which shew whether the holes answering those lines are to be stopt, or open, The black dotts Signifie those holes stopt, and the white ones those which ought to be open, to express such a tone.

You may by this Scale discover ye whole compass of the German Flute, (Viz.) all the Notes Natural, Sharp, or Flat, this compass consists of two Octaves, and some few Notes, from the first Note to the thirteenth contains the first Octave, and from the thirteenth to the 25.th contains the 2.d Octave, this 2.d Octave is stopt much after the same manner of the first, except in some few Notes, so that there is nothing but the manner of blowing, makes the difference, as you may observe by the Scale. I have distinguish'd the Natural tones by Minims, and the Flats and Sharps; by Crotchets; let beginners trouble themselves at first with the natural Notes only, till they are somewhat more advanc'd. You must blow but gently for the lower Notes; but blow stronger as you ascend. You may observe by this Scale that the first Note **D**, is all the holes stopt, the next is **E**. and is play'd by unstoping the 6.th hole as appears by the white dott on the 6.th line, you must strike every Note with the tongue, as if you pronounc'd the Syllable tu. **F**. is made by unstoping the 5.th hole, and stoping again the 6.th

6.th this tone ought to be adjusted by the Manner of blowing, (Viz.) by turning the Flute inward, to flatten it, because the Sharp is sometimes made on the same hole, you must remember to place the little finger between the 6.th hole, and the moulding of the bottom piece, as I told you before, which serves to hold the Instrument Steddy.

G. by raising all the fingers of the lower hand, and keeping the little finger where I told you. You must not raise the fingers high. and let them fall plump on the holes, as you were obliged to turn the Flute inward for F. you must restore it to it's former Situation for G-sol-re-ut. &c. as in the Scale. I must here inform beginners, that as they ascend on this Instrument. they will find the filling more difficult, therefore to sweeten the high Notes, and fill them more easily, you must take care to close the lips more, and more, to contract them towards the corners of the mouth, to advance the tongue towards the lips, and increase the strength in blowing, by little and little. The tones above E-la-mi are forc'd tones, and are seldom us'd. however since sometimes they happen in Preludes, I shall shew you such as I could discover. yet you must not trouble your self with them at first, till you are further advanc'd, nor will it be necessary during the first days to ascend higher then G-sol-re-ut, unless you find them very easy to fill, then you may ascend higher; but with discretion, otherwise you'll give your self much trouble to little purpose, because you must fill your low Notes perfectly well, before you can fill the others. F-fa-ut in altissimo for the most part cannot be blown, however, I have found some Flutes on which I cou'd blow it after the following manner but you must not expect to find it Indifferently on all Flutes, no more then Shakes, or Cadences which proceed from it; 'tis play'd by stoping at once the first 2.d and 4.th and half the 5.th and opening the 3.d 6.th and 7.th and blowing very Sharp; Yet I have not inserted it in my Scale, by reason 'tis not a Note on which we may depend. F-fa-ut Sharp is made easier, you must stop all the holes except y.e 2.d G-sol. is made by stoping the first and 3.d holes, and opening all the rest, we might find Notes yet higher than these but they are so forced, and so useless, that I wou'd not advise any one to trouble himself about 'em.

When you are well vers'd in filling the Natural tones, you may begin with those call'd Flatt, and Sharp, but as there are many of these Semitones that are adjusted by the manner of blowing into the Flute, I shall explain each in particular. I begin with D. Natural, the first Note, in order to link all the Natural Notes with the Flats, and Sharps, that the Ear may be early accustom'd to distinguish their Difference. D, Sharp is made by presing the little finger on the key, to open the 7.th hole, E, and F Natural are made as I told you already (in describing the Natural Notes;) the reason why there is no Sharp between these two Notes is because they are but a semitone distant from each

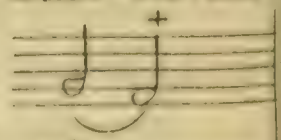
each other, for this reason when you find a Sharp on E-la-mi, you play it as F Natural, which has the same effect as a Sharp, I shall say no more of the placing the fingers, because I suppose by this time you understand the Tablature pretty well, which is sufficient to inform you of the rest.

Of Shakes or Cadences.

The first Shake in the Scale, which is on D below, is made by opening the 6.th hole, before you blow, in order to take it from E-la-mi, which is the next Note above, you tip this Note with your tongue, and then shake your finger Several times upon the 6.th hole without takeing breath or tongueing the 2.d Note: in short the finger which you shake must rest upon the hole, to end the Shake. the number of Shakes you make with the finger is determin'd only by the measure of the Note. on which you Shake, you must not press the Shakeing too quick, but rather Suspend it about half the value or measure of the Note, especially in grave movements as I shew in the Scale of Shakes, the fewest beats you can well give with the finger are three, as on Crotchets in the movement of two and three. 'twould be needless to explain all y.e Shakes one after another, since you have a demonstration intelligible enough in the Scale: and since you ought already to know all the Notes which compose them. you must observe y.e same rules throughout all the Shakes, as I gave you for y.e first. I ought only to distinguish the Shake on C Natural, because in effect it differs from the rest, you must begin it, by stoping all the holes but the first, then blow, and after Shake the finger on the 4.th hole, and end by raising the finger you shook with, which is contrary to what you observe in all other Shakes: as to the Shake on C in alt (Note the 23.d) 'tis very difficult to adjust, and is not much in use, you may see in the Scale that the D which precedes it, is stopt after an extraordinary manner, you must Shake on the 4.th and 5.th holes at the same time, and cover half the 6.th hole, you may also perform this Shake by Shakeing on the 3.d and 6.th holes all at once, then all the holes ought to be stopt except the first, and you must in ending this Shake raise the finger wherwith you Shook, we commonly soften this Note instead of Shakeing it.

A Further Explanation of the Shakes or Cadences

For the better understanding some Characters commonly us'd in Musick, and over some of the dotts in the Tablature of the 2.d Scale I shall here give an Explication of them, First the little curve line over, or under the heads of two, or more Notes, commonly call'd a Slur, and mark't as you see in this Example on the right hand; Signifies.



that you must only tip the first of them with your tongue w.ch here serves only as a preparation, (or what in French is call'd a Port de voix) to the Cadence or Shake. and you are to continue y.e same wind without drow-

ing your breath, to the end of the Cadence or Shake, as I have already shewid you. ye little cross above the 2.^d^ Note shews that 'tis on this Note you must Shake, the slur which joyns two dotts in the Tablature shews from which hole you take the Shake, and on which it ends. you may thereby see the borrow'd Shakes i e those Shakes that don't end on the same hole where you make the Port de voix, which hereafter I shall call a Sigh, as for example, that of D taken from E-la-mi Flat, begins from E-la-mi Flat, by putting the little finger on the key, & ends from E-la-mi Natural in Shakeing with the 6.th finger on the 6.th hole, and leaving the 7.th stopt; you may also see the slur curled on the 2.^d^ dott, wch shews y.^t^ 'tis on this hole you must Shake. The Shake on E-la-mi Natural, taken from F Sharp, is begun by opening ye 5.th 6.th and 7.th holes, to make F Sharp, wch serves it as a sigh, or Port de voix, and 'tis ended by stoping the 5.th and Shakeing on the 4.th which removes the Superior Tone further off, & shews the Cadence more, instead of Shakeing on the 5.th which would not be sufficient; you must observe to raise the little finger from of the key, when you Shake, because that wou'd heighten the E-la-mi, and render it false, as is shew'd in the Tablature. E-la-mi flatt and D Sharp, are stopt alike, yet you see ye Shake on E Flatt is taken from F Natural, and that of D Sharp is taken from E Natural, the first is a whole Notes distance, the 2.^d^ of a Semiton only, which makes all the difference, 'tis the same in all the other Notes. You must observe, that the Shakes are not always markt in peices of Musick, as I have describ'd them here, they are only markt with a little cross, thus + or thus tr: there is no mark for the Sigh, or Port de voix, but you must never omit doing it, and observe what I have said thereon. There are some high Tones on which one can't Shake, I have shew'd those which can be Shook, but you must observe that those above B in Alt (Note the 22.^d^) are seldom practis'd. I have not yet spoke of the manner of adjusting the Cadences, or Shakes, this wou'd be but a repetition of what I have already said concerning the Simple Notes, since that these Cadences are comp.^o^s'd of ye same Notes, I shall only tell you that there are some of them which must be begun by turning the Flute inwards, and ended by turning it out; Such is the Shake on F Sharp, taken from G Sharp, because the two Tones which compose this Shake are to be differently adjusted; there are others in which you must observe quite the contrary, which you'll know by the Explication already given on all the Notes, you'll find some which are begun by stoping the hole on which you ought to Shake, and end in opening the same hole, Such is the Shake on C (the 11.th Note) of which I have spoken already; you may know this difference by the dotts in this example the black dot being before the white one, which is contrary to the rest.

Remarks on some Semitones, & on some Cadences.

To omit nothing, I shall treat here of some Semitones, and some Shakes that

that may be play'd after different ways to what I have here shew'd I shall begin with G Sharp in alt (Note the 19.th) altho' I have shew'd in the Scale, the most simple manner of playing it, but as 'tis a little too Sharp, when made after that manner, there are several ways used to flatten it. First having stopt the 1.st 2.d and 4.th holes, as you see in y.e Tablature, you must stop also the 6.th hole, and open the 7.th with y.e little finger, this way is frequently used, and some Shake thereon with y.e 4.th and 6.th fingers at the same time, but 'tis not well articulated, because 'tis difficult for a Shake made by two fingers so distant from each other to be very distinct; I am therefore of opinion that one shou'd always borrow the Shake from the 2.d finger, as I have shew'd in the Scale of Cadences, by adjusting it, by turning the Flute inwards you must also observe not to raise the finger high in Shaking; 2.dly you stop the first 2.d and 4.th holes, and afterwards the half of the 5.th but with discretion, this way is somewhat easier than the other because it only employs two fingers of the lower hand, which being close together, Shakes more intelligibly; the Shake is always taken from the 2.d finger in turning y.e Flute also inwards, there are certain passages where one ought to make this Semitone as I have shew'd in the Tablature, & that to avoid a very great difficulty. what I have said on G Sharp, may also serve for a Flat, (Note the 39.th) except the Shake, which is different as you see in the Scale of Shakes. the Shake on C Sharp in alt (Note the 24.th) is also made after different manners, which I shall here explain, as well as some others, more to satisfie your curiosity, then to prescribe a constant use thereof, for these sorts of Shakes are not found on all Flutes with the same facility. The first way is perform'd by stopping the 2.d & 3.d holes, and Shakeing on the 4.th and 6.th at the same time, all the other holes ought to be open, and the 7.th also, and the fingers you Shake w.th must rest upon their holes in finishing y.e Shake. The 2.d way is by stopping all the holes except the first and fifth, then you must Shake on the 6.th hole, ending with the finger off: you may also Shake on y.e key, and observe the same thing. C Sharp without a Shake may also be play'd by stopping the 3.d and 4.th holes, and leaving the rest open. D Flatt is made the same way. I shall also observe concerning the Shake on B Natural above, (Note the 22.d) that it may be play'd by stopping y.e 3 holes of the lower hand and Shakeing as usually on the first hole, 'tis easily made after this manner, but 'tis a little too Sharp; to remedy y.e which turn the Flute inwards to adjust it. That of B in alt Flat, (Note y.e 37.th) may be made by stopping half the 2.d hole and Shakeing on the first, the Shakeing on the first and 3.d holes at the same time is also prac-tis'd, leaving all the other holes open, but this way is not very Natural. The Shake on A Sharp, (Note the 21.st) may be made by stop-

ping

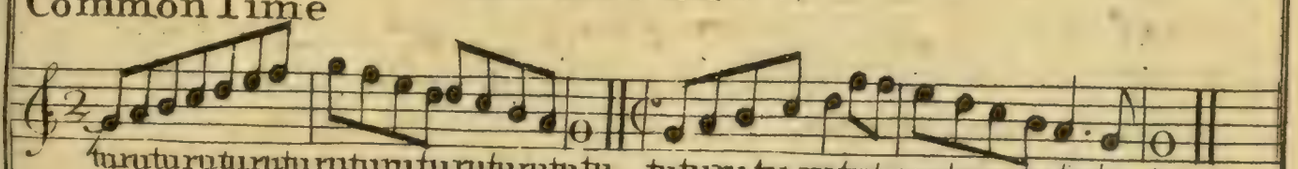
ping all the holes except the 3.d and 7.th you must Shake on the 2.d hole, and turn the Flute inward. That of D Natural in altissimo (Note the 25.th) taken from E Flat, may be also made on the 5.th & 6.th holes, at the same time keeping the 3 first stopt, and opening the fourth and 7.th you ought to force the wind, and end the Shake w.th the fingers off; there are some Flutes on which you must open y.e first hole. I shall further observe concerning C Natural below (Note the 11.th of the first Scale) that some make it by stopping the 2.d 4.th and 5.th holes, I don't approve of this way, because in makeing it thus, 'tis not far enough distant from its Sharp, and y.e Semitone is found false.

Of the double Cadences, Accents Ports-de-voix and tongueing the German Flute and other wind Instruments.

To render the playing more agreeable, and to avoid too great a uniformity in tongueing, 'twill be proper to use two principal articulations, Viz. Tu, and Ru, the Tu, is most in use, and is used in all cases as to Semibreves, Minims, Crotchets, and to the greatest number of Quavers, for when these last are on the same line, or such as leap, you pronounce Tu, when they ascend or descend by degrees and joyn'd, we use also Tu but intermixes Ru with it, as you may observe by the following examples where these two Syllables do Succeed each other.

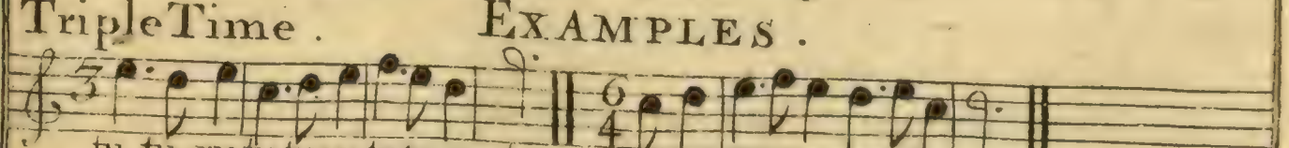
Examples.

Common Time



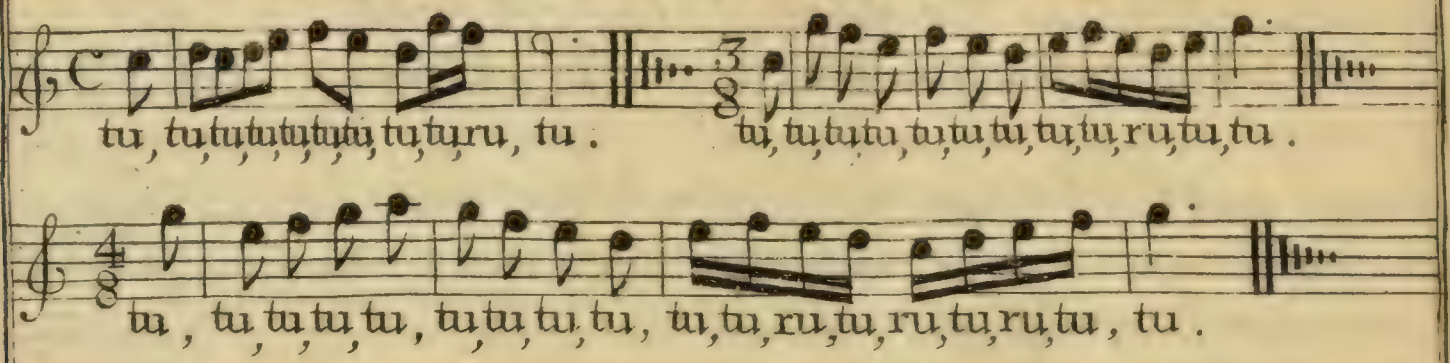
observe that Tu Ru are regulated by the number of the Crochets, when the number is odd, you pronounce Tu Ru alternativly, as you see in y.e first example, when the Quavers are even you pronounce Tu to y.e two 1.st then Ru alternatively, as you see in the 2.d example observe also y.t Quavers are not always to be play'd equally, but you must in certain movements make one long, and one short, which is also regulated by their number, for when they are even, You must make the first long the second short and when they are odd, you do quite the reverse, that is call'd pointing; the movements in which 'tis most commonly us'd is common Time, Triple Time, and Jigg Time or $\frac{6}{4}$. You must pronounce Ru on the Note which follows y.e Quaver n.r it ascends, or descends by one step only.

Triple Time. Examples.



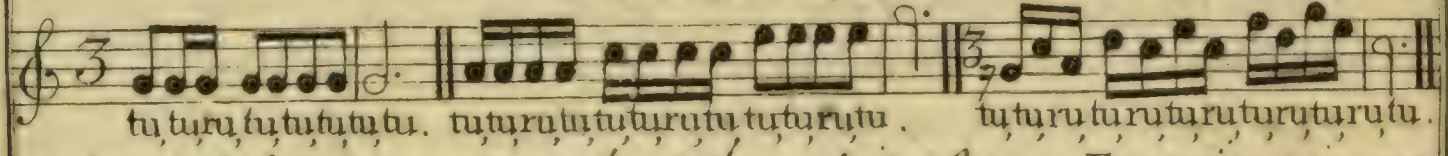
There are also certain Movements where you only use Tu for y.e Quavers, as for example

EXAMPLES.



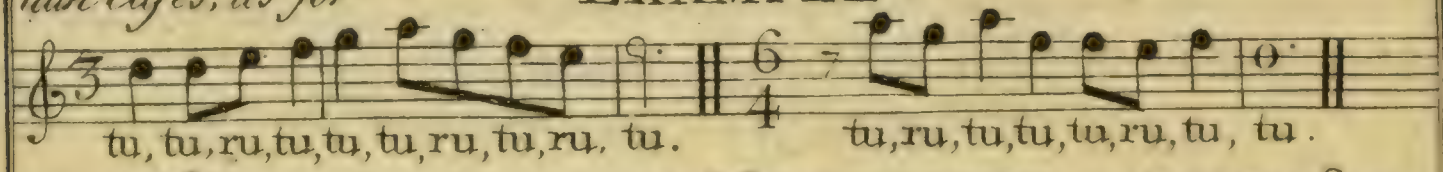
You pronounce Tu *on all these Quavers, and you don't use* Ru, *but on the Semiquavers, because in these movements a Quaver is to be suppos'd a Crotchet, and a Semiquaver a Quaver, (that is) held as long in playing, as well as in those of* $\frac{6}{8}$ *&* $\frac{9}{8}$, *you must also in these movements pass the Quavers equally, & point y^e Semiquavers. Observe that You use* Ru *on y^e Semiquavers according to the Rules I gave of the Quavers, and more frequently, for you don't omit it whether they are on the same line, or whether they Skip.*

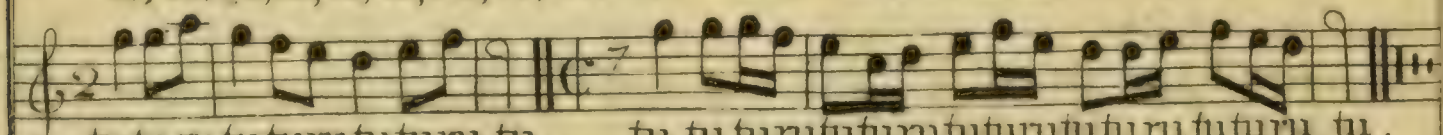
EXAMPLE.



Although these Rules are General, yet they admit of some Exceptions in certain Cases, as for

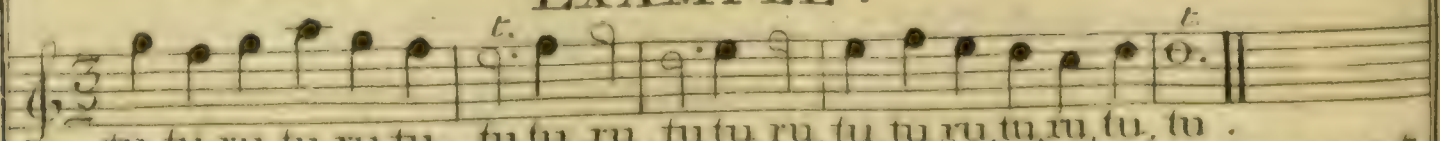
EXAMPLE.





You understand that you must pronounce Tu Ru *on the two first Quavers, or Semiquivers of an even number which is frequently practis'd when two Quavers are intermixt with Crotchets, or else two Semiquavers with Quavers, 'tis done for a greater Sweetning, and 'tis the Relish of the Ear that must decide it; you ought therefore to Consult the Ear when the tonguing appears harsh, and use the way wch shall seem most agreable, without respecting the ranging of the Notes, or the different movements. You must observe never to pronounce* Ru *on a Shake, nor on two Successive Notes, because* Ru *ought always to be intermixt alternatively with* Tu. *In Triple Time of* $\frac{3}{2}$ *you pronounce* Tu Ru *between the Crotchets and* Ru *to y^e Minims that are preceded by a Crotchet, in ascending, or descending by one Notes distance, as for*

EXAMPLE.



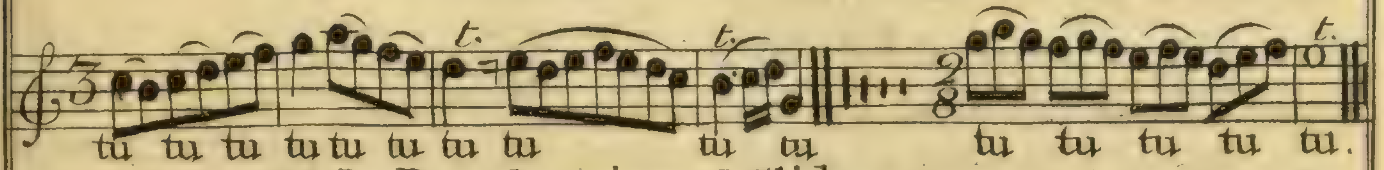
all Triple Time is like y^e single Triple Time, and that in double Triple Time (i e) $\frac{3}{2}$ *the Minims are to be accounted Crotchets, and the Crotchets Quavers &c. for which reason, you point Crotchets in this movement according to the Explication*

plication I gave you of Quavers; twill be proper to observe, yͭ tipping with the Tongue ought to be more, or less articulate according to the Instrument on which you play, for tis soften'd on the German Flute, more distinct on the Common Flute, and very Strong on the Hautboy.

Of Sliding or Slurring.

Sluring is when two, or more Notes are pass'd over with only one tip with the tongue, which is markt by a Curve line, over or under yͤ Heads of the Notes.

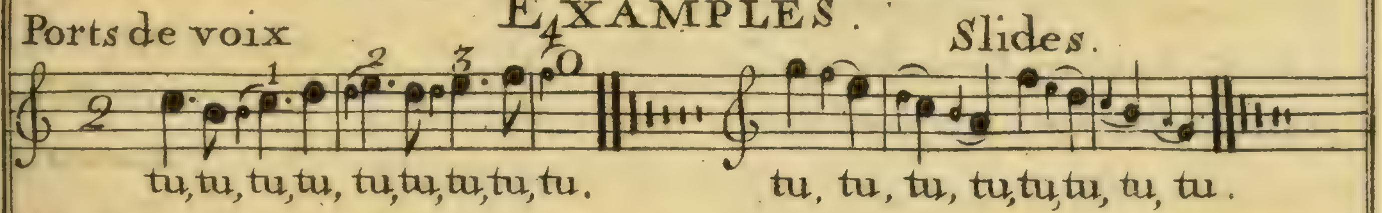
EXAMPLES



Of the Port-de-voix and Slides.

The Port-de-voix is a tipping with the Tongue, anticipated by one Note below the Note on which we design to make it. the Slide is taken a Note above, and is never practis'd but in descending to a third.

EXAMPLES.

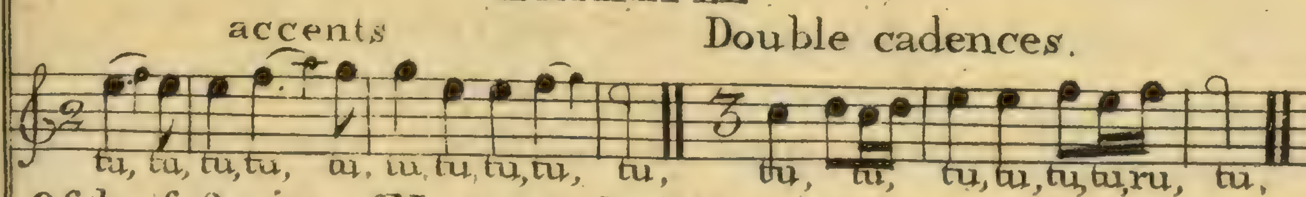


These little Notes which denote the Port de voix, and Slides, are accounted as nothing in the Time, you Tongue them never the less, and Slide the principal Notes, we often joyn a beat with the Port-de-voix as you may see above

Of the Accents and double Cadences.

The Accent is a Sound borrowed from the end of some Note to give them a greater expression The double Cadence is an ordinary Shake follow'd by two Semiquavers Slur'd or tip't.

EXAMPLE



Of the softening of Notes, or the lesser Shakes, and of the Beats.

The softening, or lesser Shake, is made almost like the usual Shake there is this difference that you always end with the finger off, except on D-la-sol re, for the most part they are made on holes more distant, and some on the edge or half the hole only, it participates of a lower Sound, which is contrary to the Shake. The beat is the hitting once or twice as quick as we can, full on the hole, and as near the Note we beat upon as possible, we ought also to end a beat with the finger off, except on D, as I shall shew hereafter, it also partakes of a lower Tone. To begin with the Sweetning or Softening of D yͤ 1ˢᵗ Note in order, I say it must be done but by artifice because 'tis yͤ lowest Note, and you have no finger left unemploy'd to do it

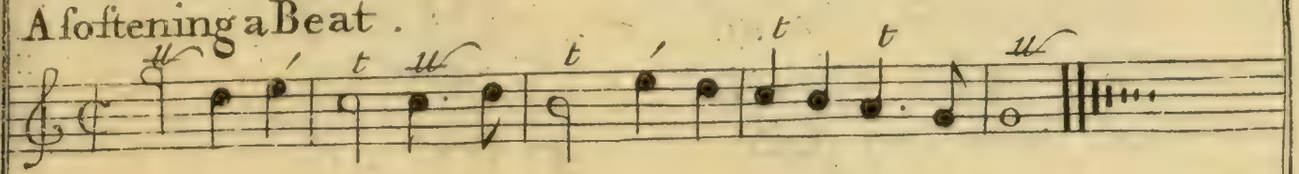
it with; therefore must be done by shaking the Flute, which imitates a softening; as for the Beat, this Note has none for the same reason. The softening of D Sharp or E-la-mi Flat is done as D Natural, the Beat is made upon the key with the little finger, ending with it on. The softening of E-la-mi Natural, is made on the edge of the 6.th hole the Beat on the same hole full. The softening and Beat on F Sharp and Natural, are made on the 5.th hole, Viz. the Beat full on the hole, the other on the edge. The softening of G Natural may be perform'd two ways, Viz. on the edge of the 4.th hole, or full on the 5.th & y.e Beat is made on the 4 hole. G Sharp, or A Flatt is soften'd on y.e edge of the 3.d hole, the Beat on the 3.d hole full. The softening of A Natural is on the 4.th hole full, or on the edge of the 3.d hole, the Beat upon y.e 3.d hole. The softening of A Sharp, or B Flat is upon the 6.th hole Full the Beat upon the same hole, or on the 2.d when 'tis preceded by a Port de-voix. The softening of B Natural, is made on the 3.d hole full. the Beat upon the 2.d The softening of C Natural, is made on the 4.th hole full. the Beat on the 4.th and 5.th at the same time, or on the first, when 'tis preceded by a Port de voix. The softening of C Sharp, or D Flat is made on the 2.d hole full. the Beat upon the first. The softening of D Natural, is made on the 2.d hole full. it differs from the rest in its beginning and ending with the finger on. you must observe not to raise the finger high, the Beat is made on the 4.th hole, when you play in a Natural key, and upon the 2.d and 3.d at the same time, when you play in a key when C is Sharp, the holes ought also to be stopt as well in beginning as in ending it. The softening D Sharp or E Flatt is made on the first hole, which ought to remain stopt, before, and after. The Beat is made upon the key for E-la-mi, after the manner I shew'd you in speaking of it below. as to D Sharp, 'tis Beat upon the 2.d and 3.d holes at the same time, the first hole ought to be open, and you must stop the 2.d and 3.d in ending the Beat. The softenings and Beats between this Note & A Sharp, or B Flat, are made as their Octaves below. the softening of this last is made on the edge of the 4.th hole. the Beat may be made on y.e same hole, or else on the 2.d especially when 'tis preceded by a Port de-voix. The softening of C Natural is made two ways, Viz. on the 6.th hole, or on the 3.d the Beat is made on the same, and also on the first. when 'tis preceded by a Port-de-voix. The softening of D Natural is made on the 2.d hole as its Octave. the Beat is made on the 2.d and 3.d holes at the same time The softening of D Sharp, or E-la-mi Flat is done as its Octave. y.e Beat is made the same way, or else on the 5.th and 6.th holes at once. you must hold the 4.th and 7.th holes open, and replace your finger in ending. The softening of E-la-mi Natural is made on the edge of the 3.d

hole

hole the Beat on the same hole full. I shall omit the Notes higher than this, because they are too much forced, nor must you make these till you are pretty far advanced. These Graces are not comonly set down in all pieces of Musick, but only in such as Masters write for their Scholars, observe the following.

EXAMPLE.

A softening a Beat.

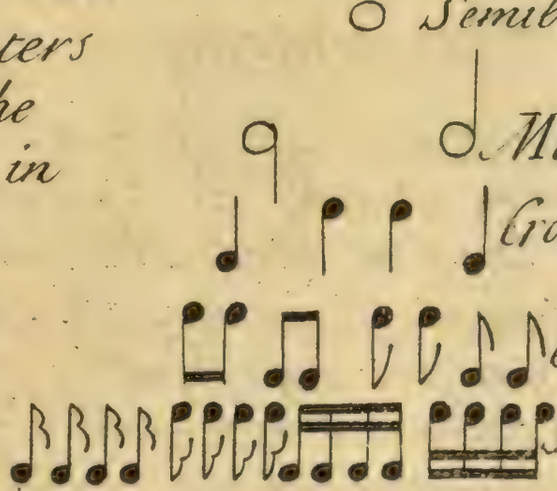


'twou'd be hard to teach a method of knowing exactly all the Notes where on these Graces ought to be play'd, what can be said in general there upon is, that the softenings are freiquently made on long Notes as on Semibrieves, Minims, and pointed Crotchets, the Beats are made more commonly on the short Notes, as on Crotchets in light movements, and on Quavers, in movements where they pass equally, we can give no certain Rules for placing these Graces; 'tis the Ear, and practice w.ch must teach you to use them in proper Time, rather than Theory what I wou'd advise you to, is to play some time only such pieces of Musick as have these Graces markt, thereby to accustome your Self by little, and little, to use them to such Notes as they agree best with.

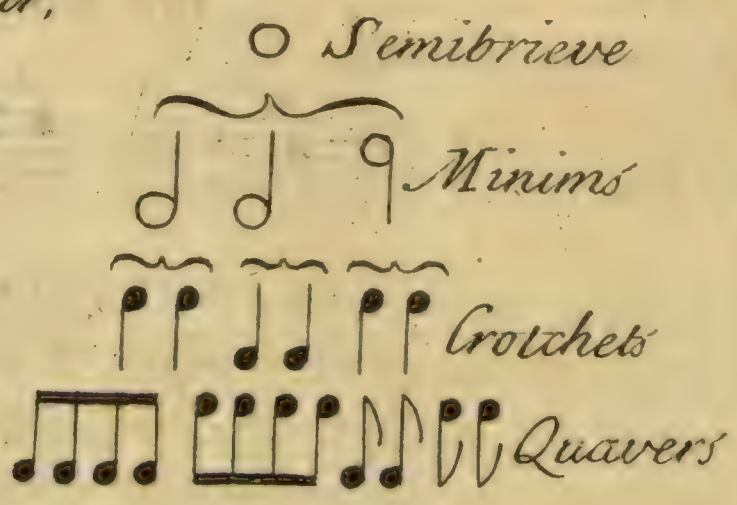
Of Time

There are two Sorts of Time, Common and Triple.

Common Time is known by some one of these Characters C, or ¢, 𝄴 or $\frac{2}{4}$. the first of these Marks denotes a slow Movement, the next a little faster, and the other two a very brisk and airy Movement, the three first of these Characters always contain to the Value of a Semibrieve in a Bar. which must be held as long as you can moderately tell four. The last of these Marks never contains more than a Minim, or 2 Crotchets or four Quavers &c in a Bar. this is called retortive Time.



Triple Time is known by these Characters, 3, or $\frac{3}{2}$ $\frac{3}{4}$, and $\frac{3}{8}$. The two first of these are used when there are three Minims in a Bar, this is the slowest Sort of Triple Time in use. $\frac{3}{4}$ is used when there three Crotchets in a Bar, this is quicker than the former, the last Sort, which is the quickest of all, is known by this Cha=racter $\frac{3}{8}$ and contains three Quavers in a Bar; or other Notes to their Value. ———



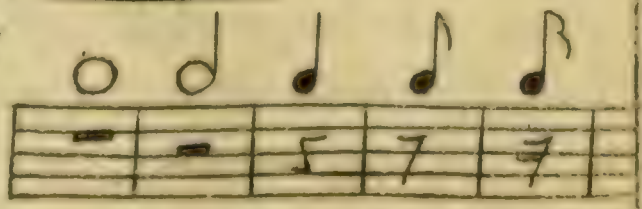
There are three other Sorts of Common Time which are compounded of Triple Time mark'd thus $\frac{6}{4}$, $\frac{6}{8}$ and $\frac{12}{8}$. The first contains six Crotchets in a Bar, which is the same as two Bars of Triple Time $\frac{3}{4}$. The second contains six Quavers in a Bar, this is also the same as two Bars of $\frac{3}{8}$ put in one. The third contains twelve Quavers in a Bar, these are called Jigg Times. ———

There are also two other Sorts of compound Triple Times as $\frac{9}{4}$, and $\frac{9}{8}$ the first contains to the Value of nine Crotchets in a Bar, and the other nine Quavers. ———

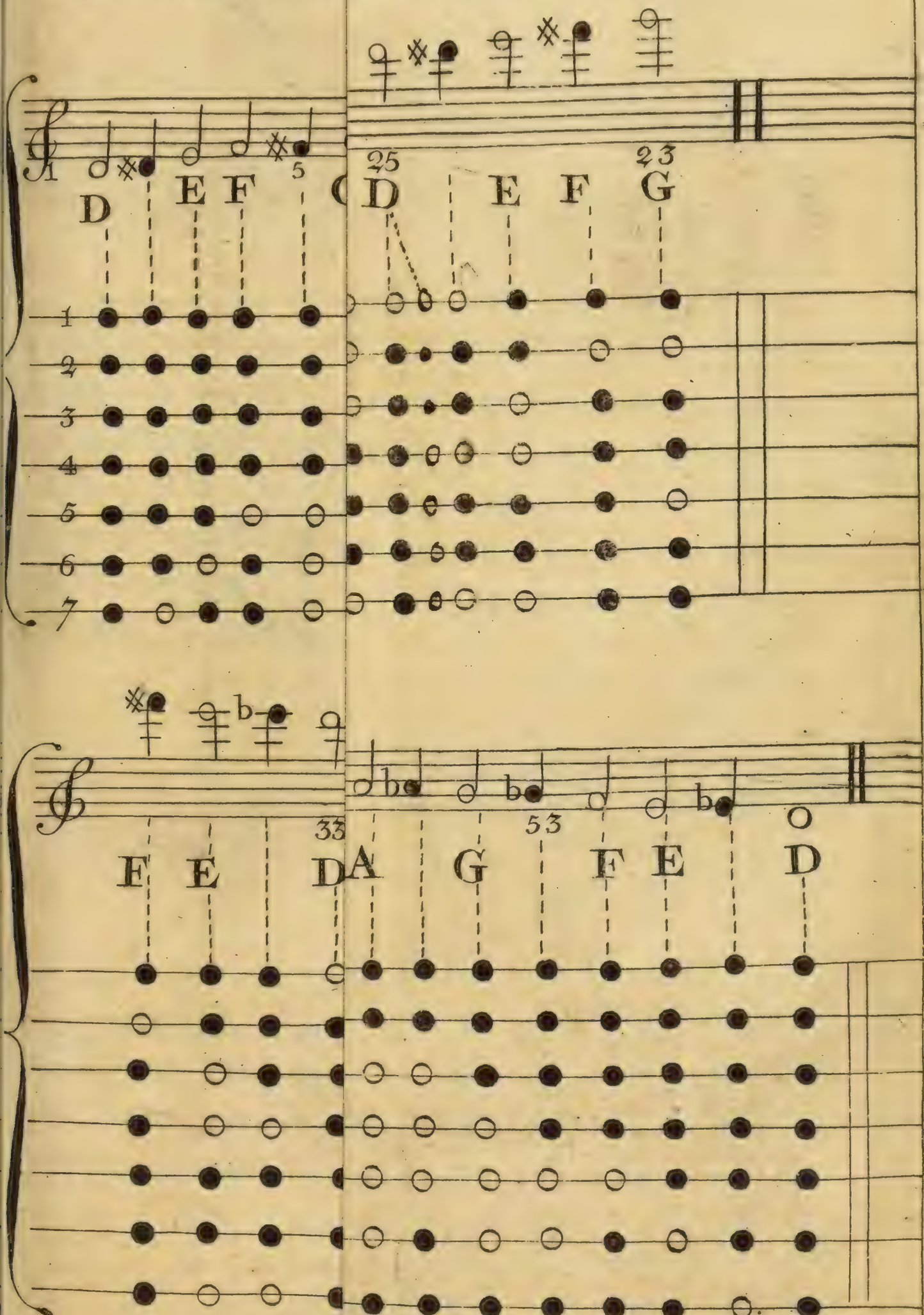
Of other Characters used in Musick.

A Point or Dot added to the right Side of any Note, makes it half as long again, as for Example ○· is as long as three Minims 𝅗𝅥· is as long as three Crotchets, &c for the rest. ———

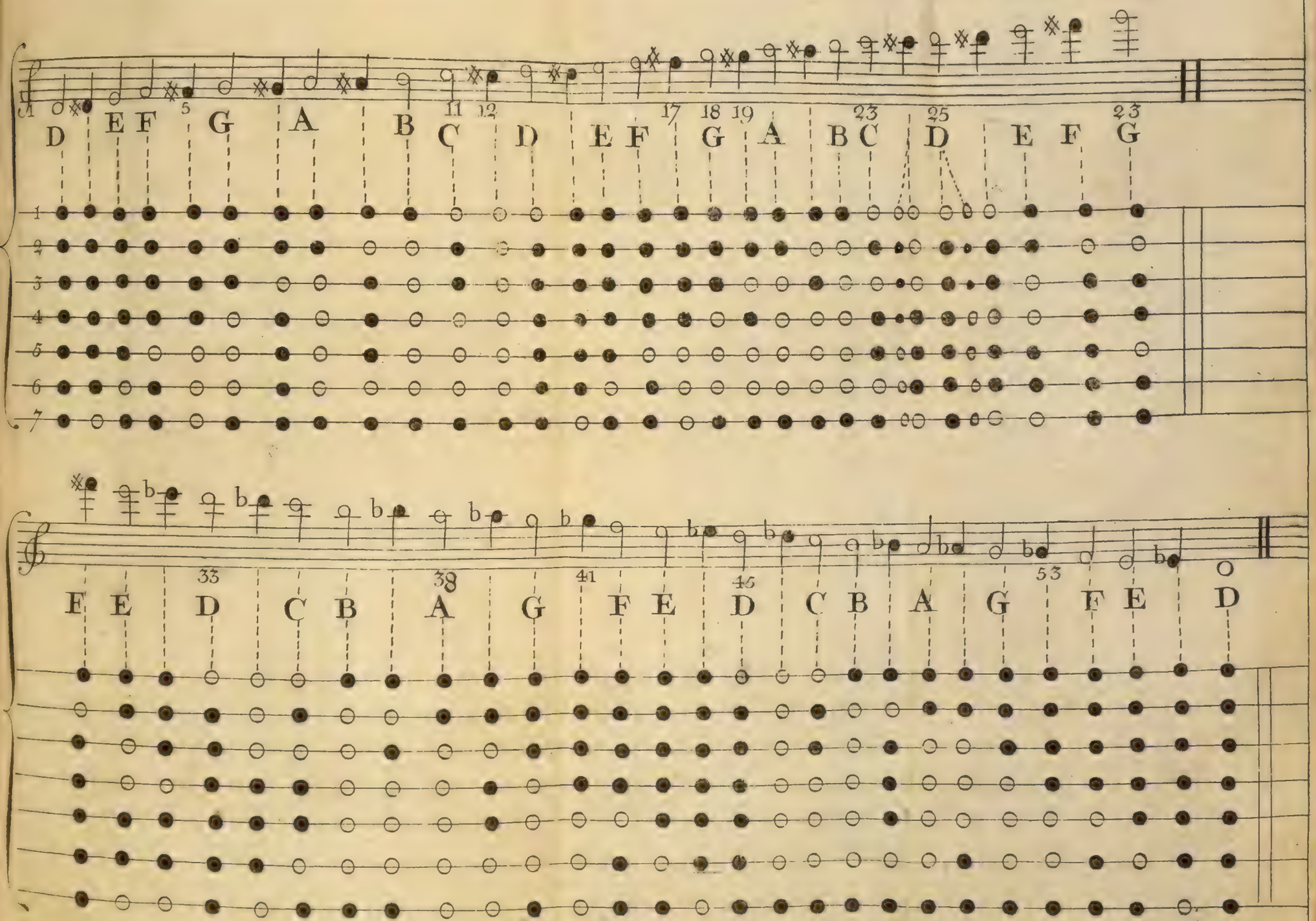
Where you see these Marks which are called Rests, you are to cease playing the length or Time of these Notes over them from which Notes they take their Names. ———



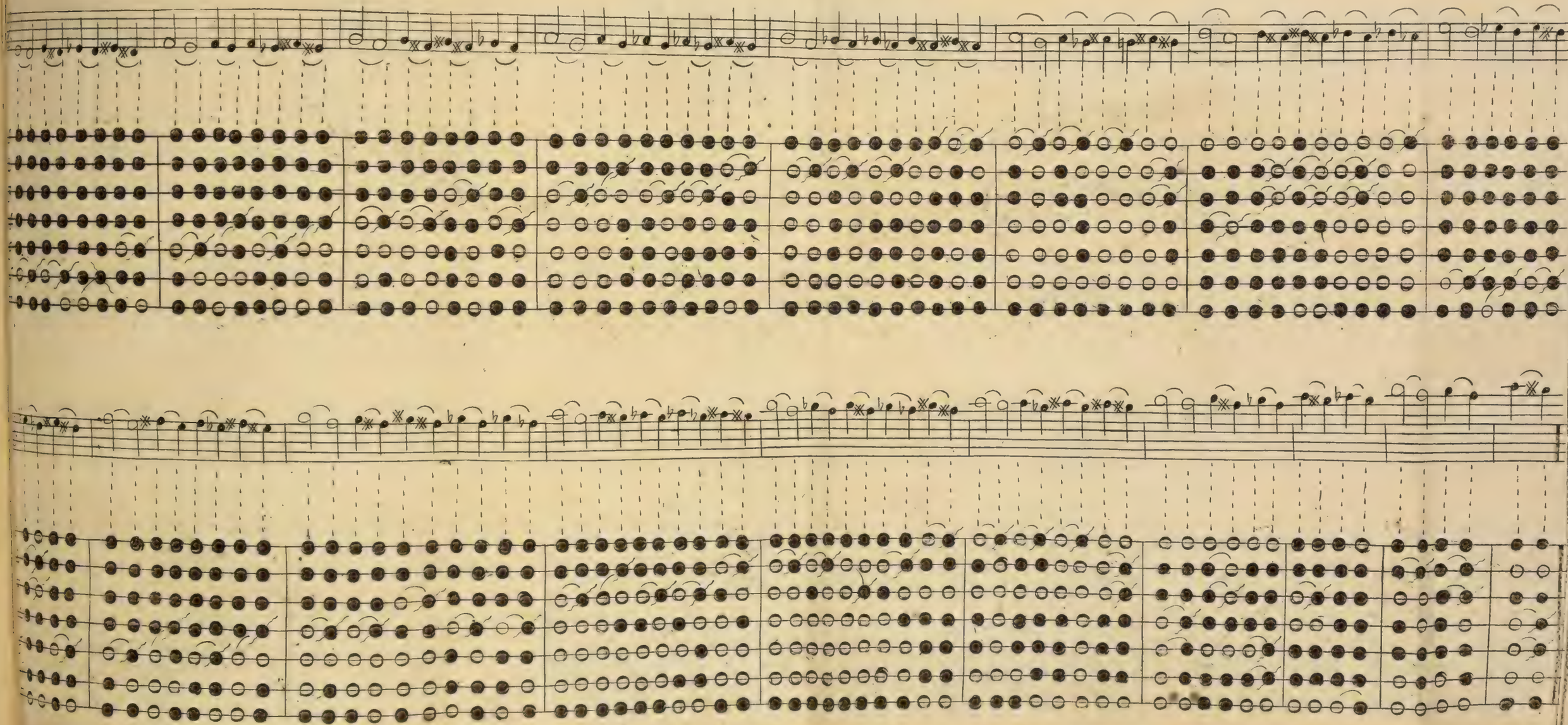
A SCALE of all and Tabularly.

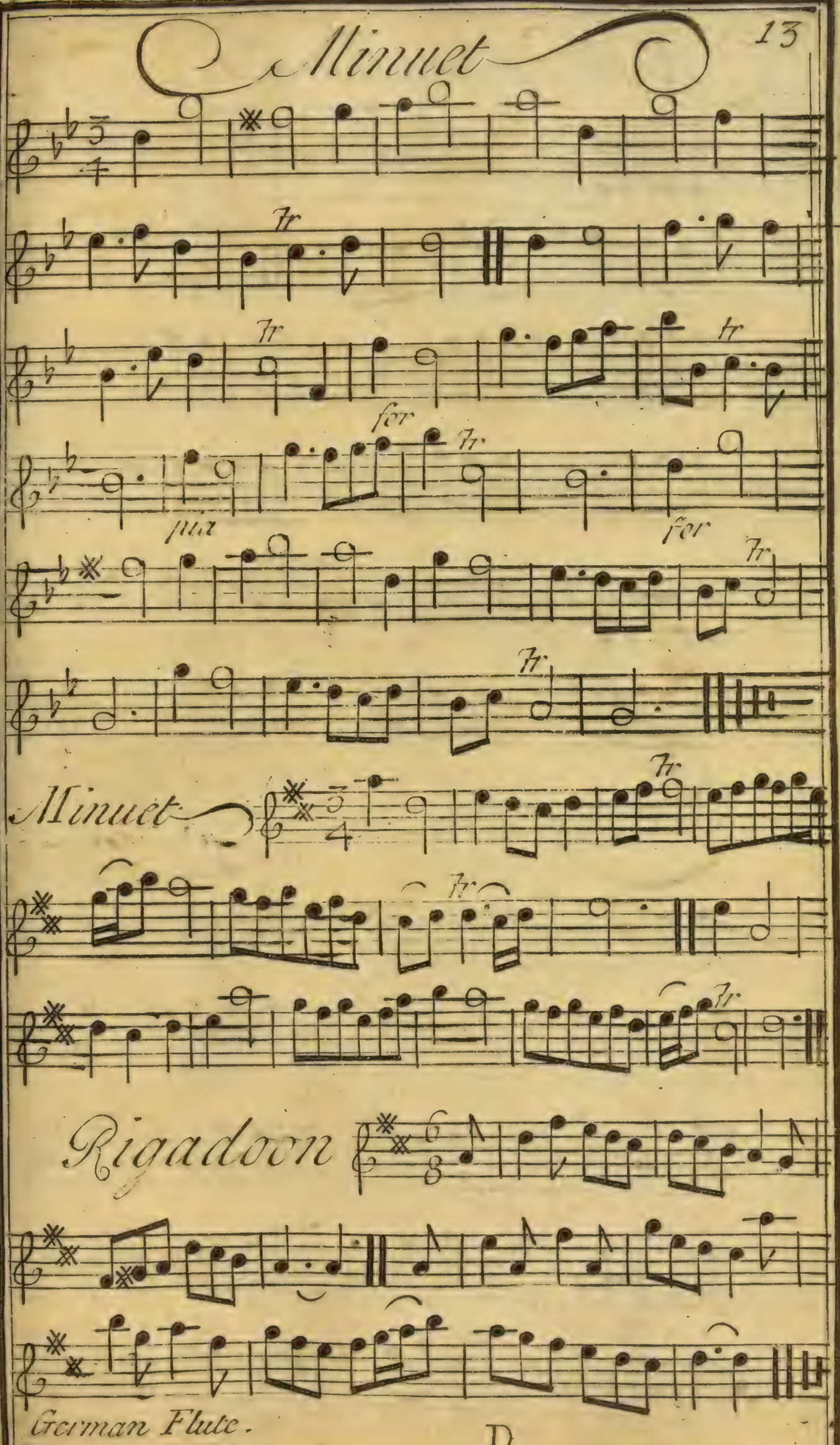


A SCALE of all the Notes and Half Notes of the GERMAN FLUTE Musically and Tabularly.



A Scale of all the Beats or Shakes




Minuet
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pia
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Minuet
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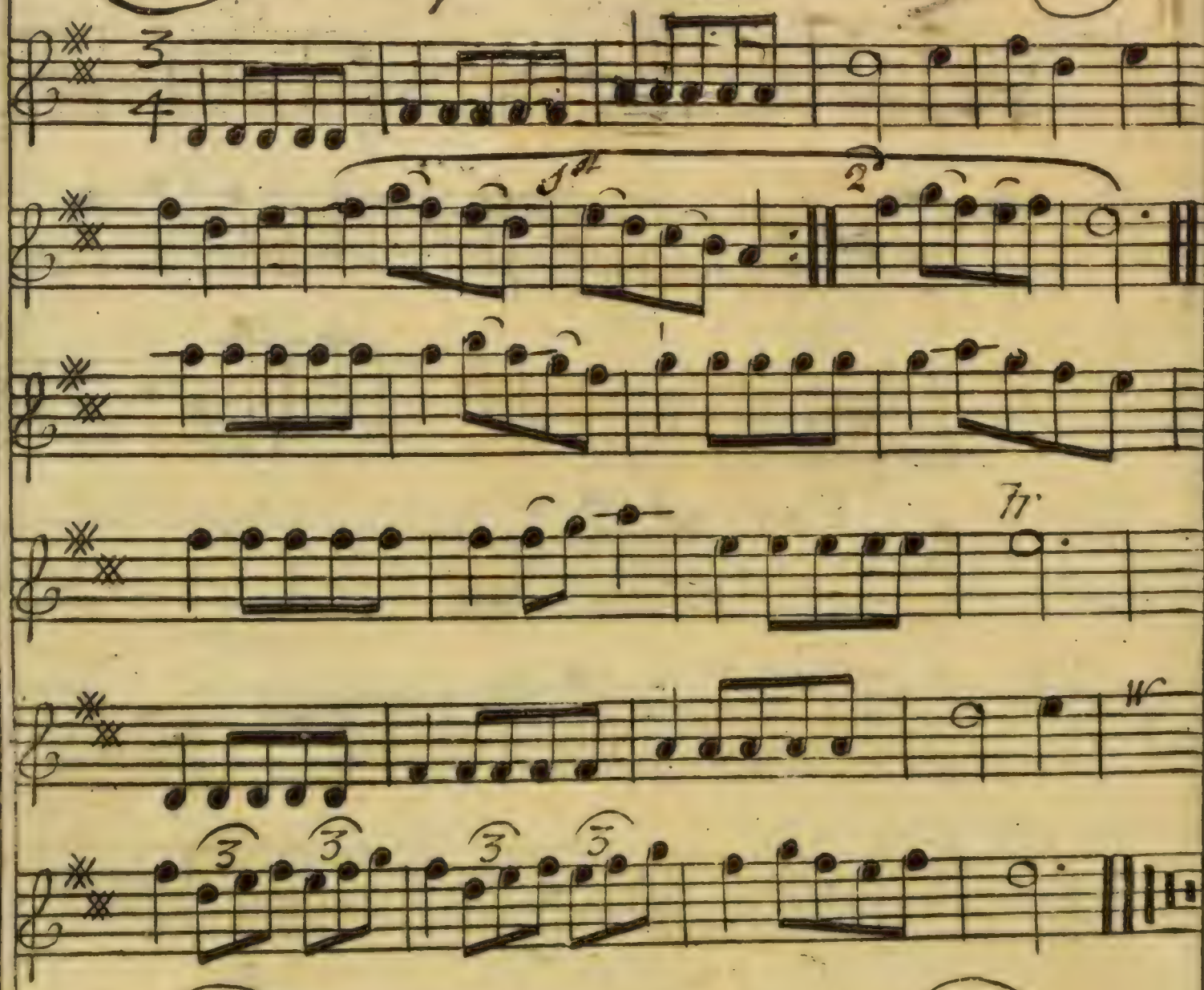
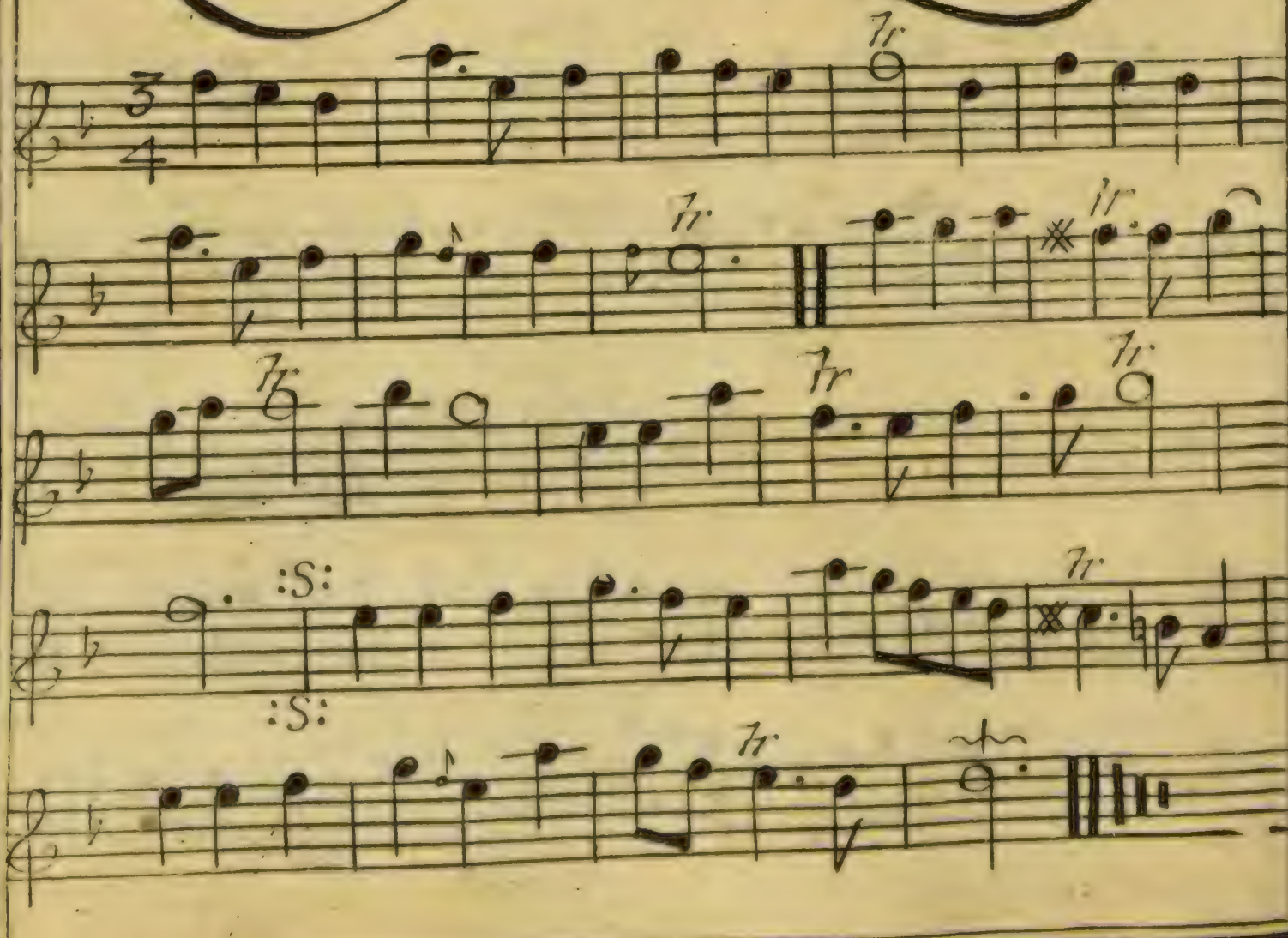
tr
Rigadoon

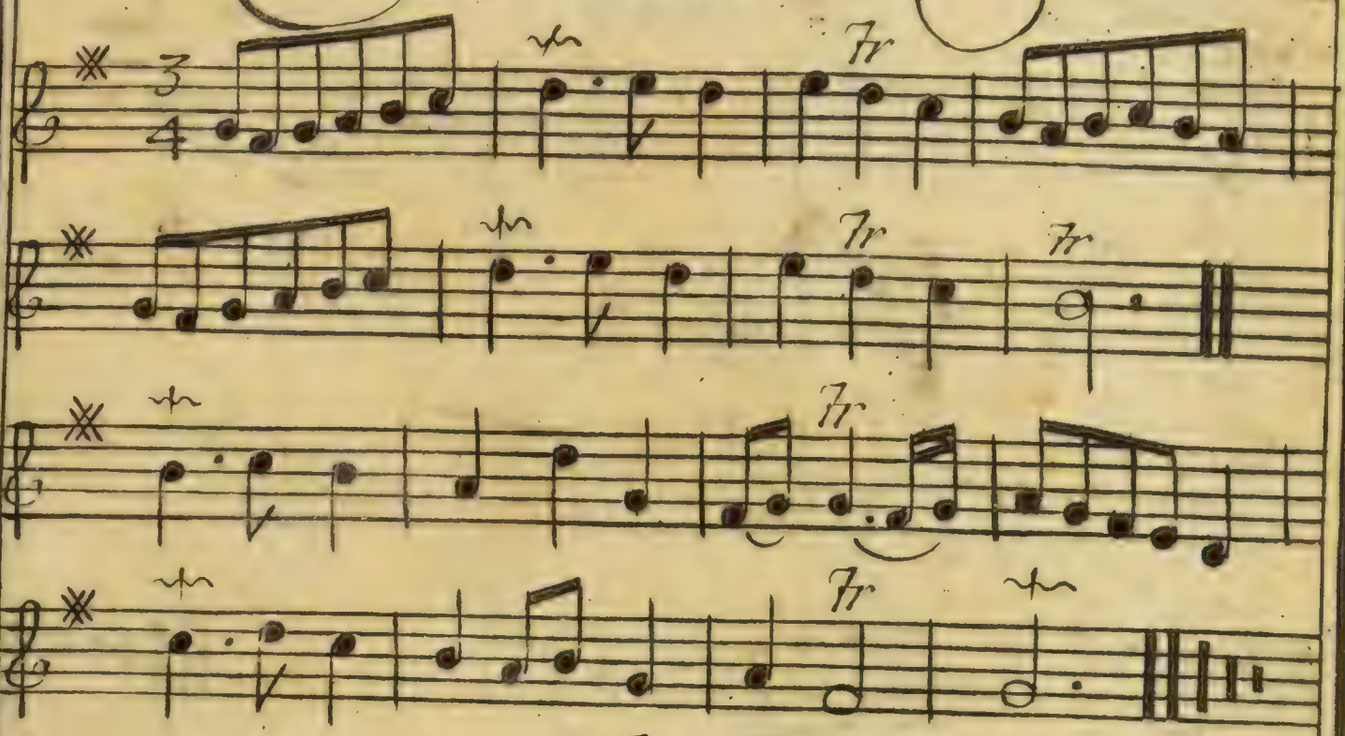
Trumpet Minuet



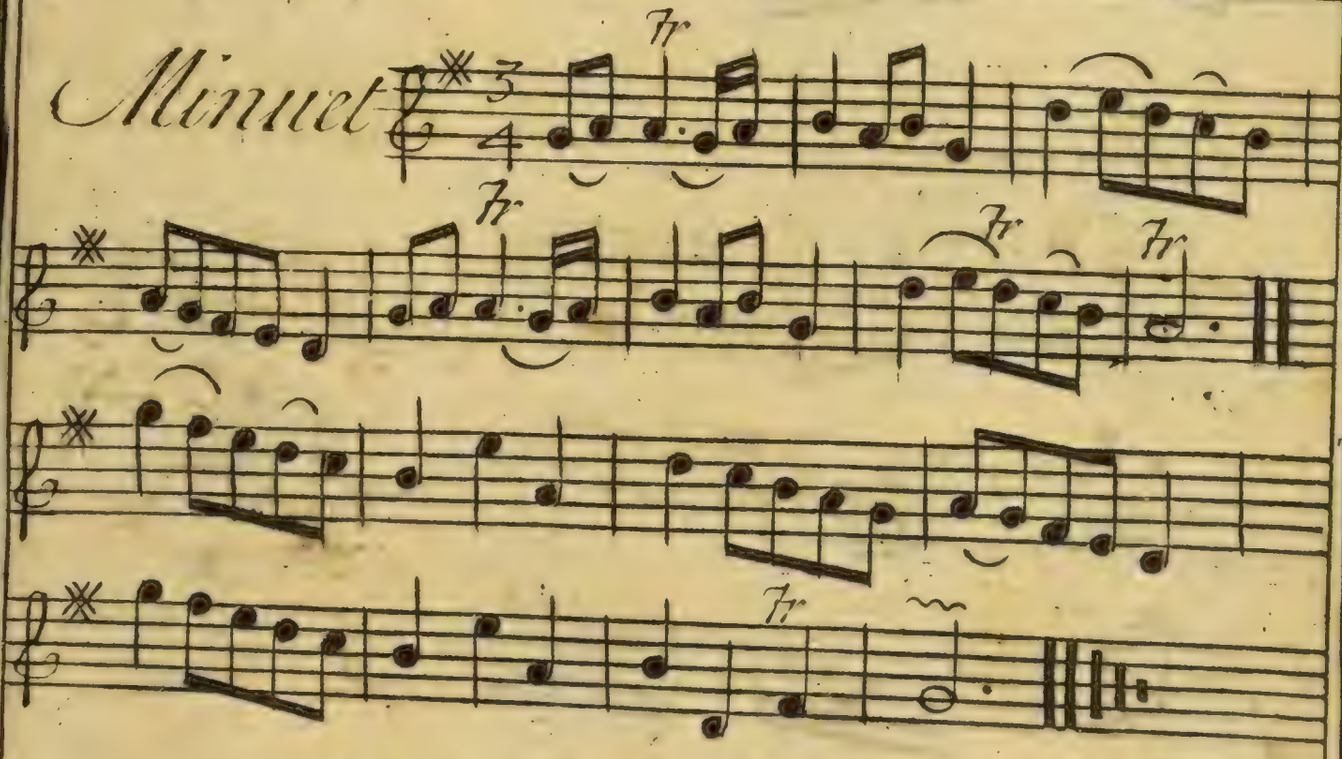
Minuet



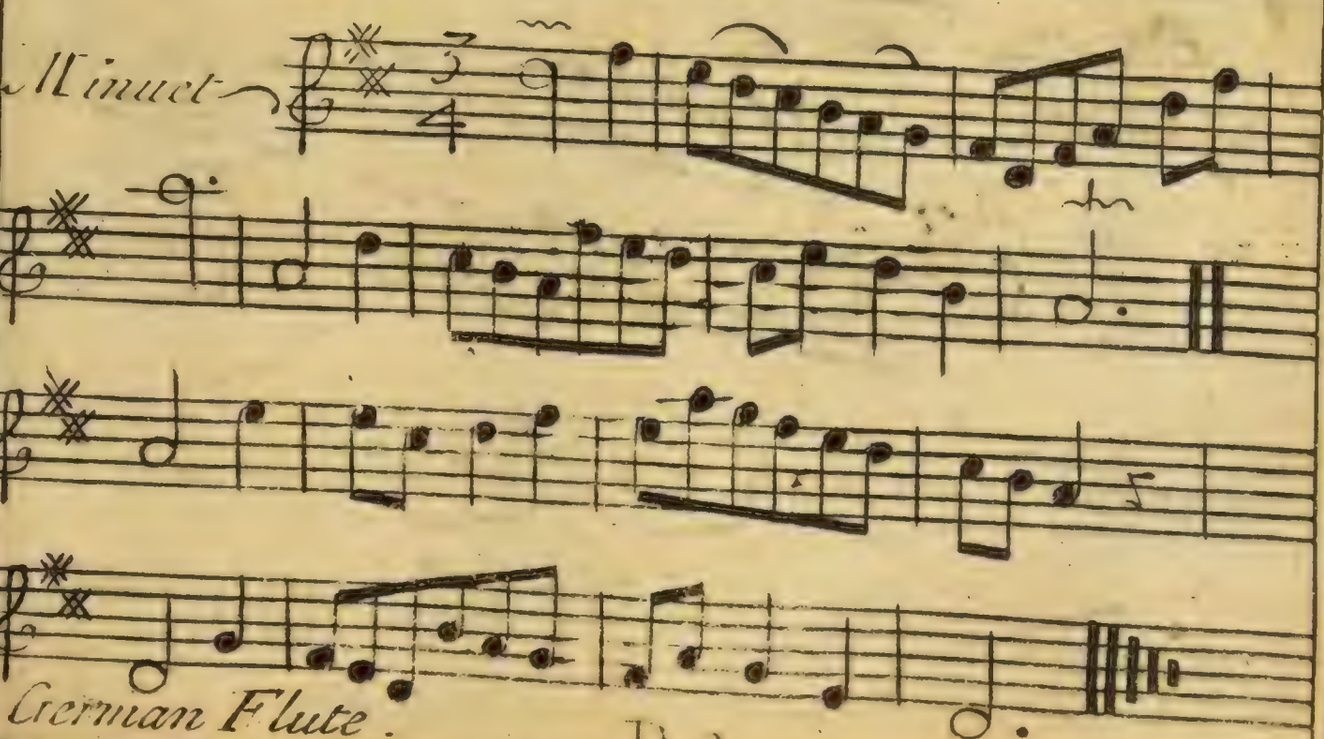
Minuet



Minuet



Minuet



Minuet

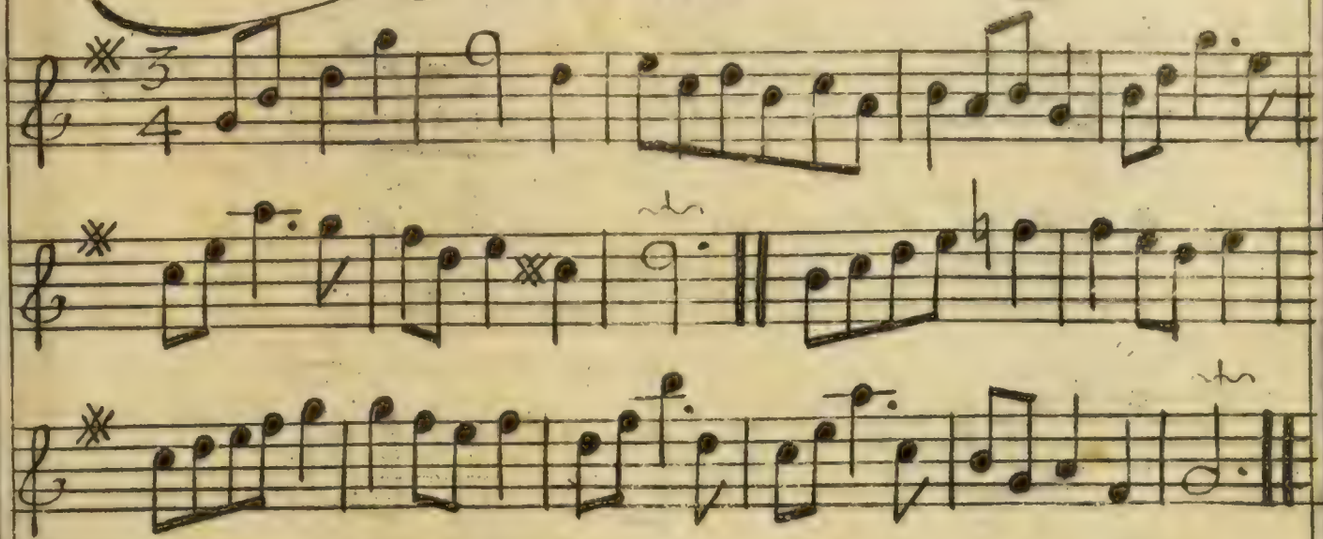
Tr

Minuet by S.r Bononcini

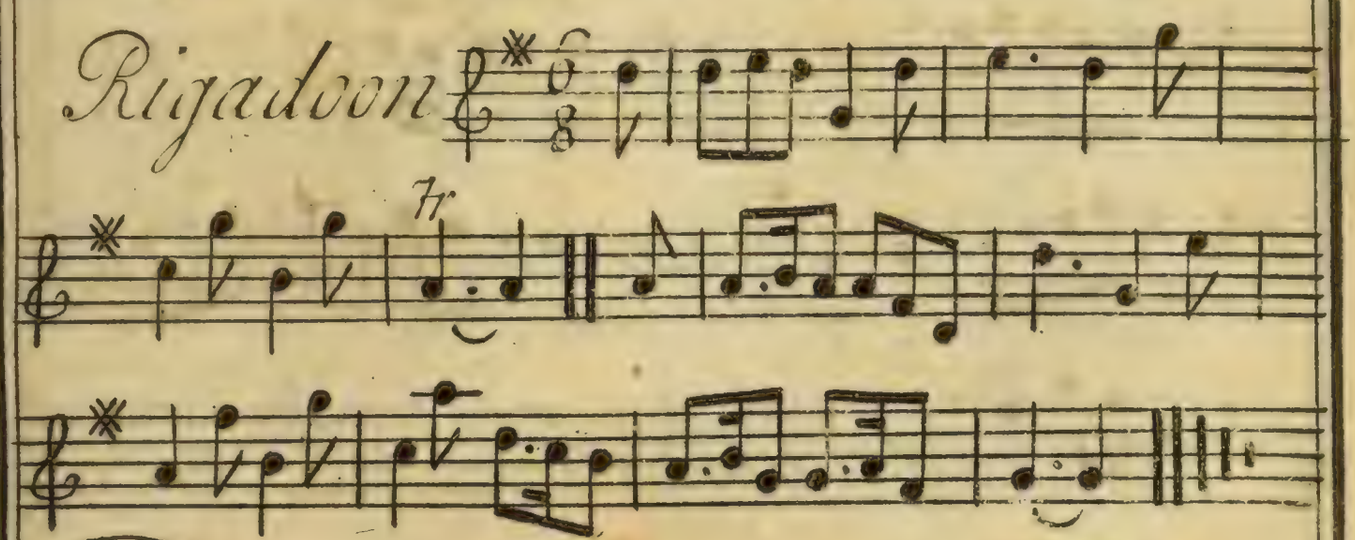
Tr

:S:

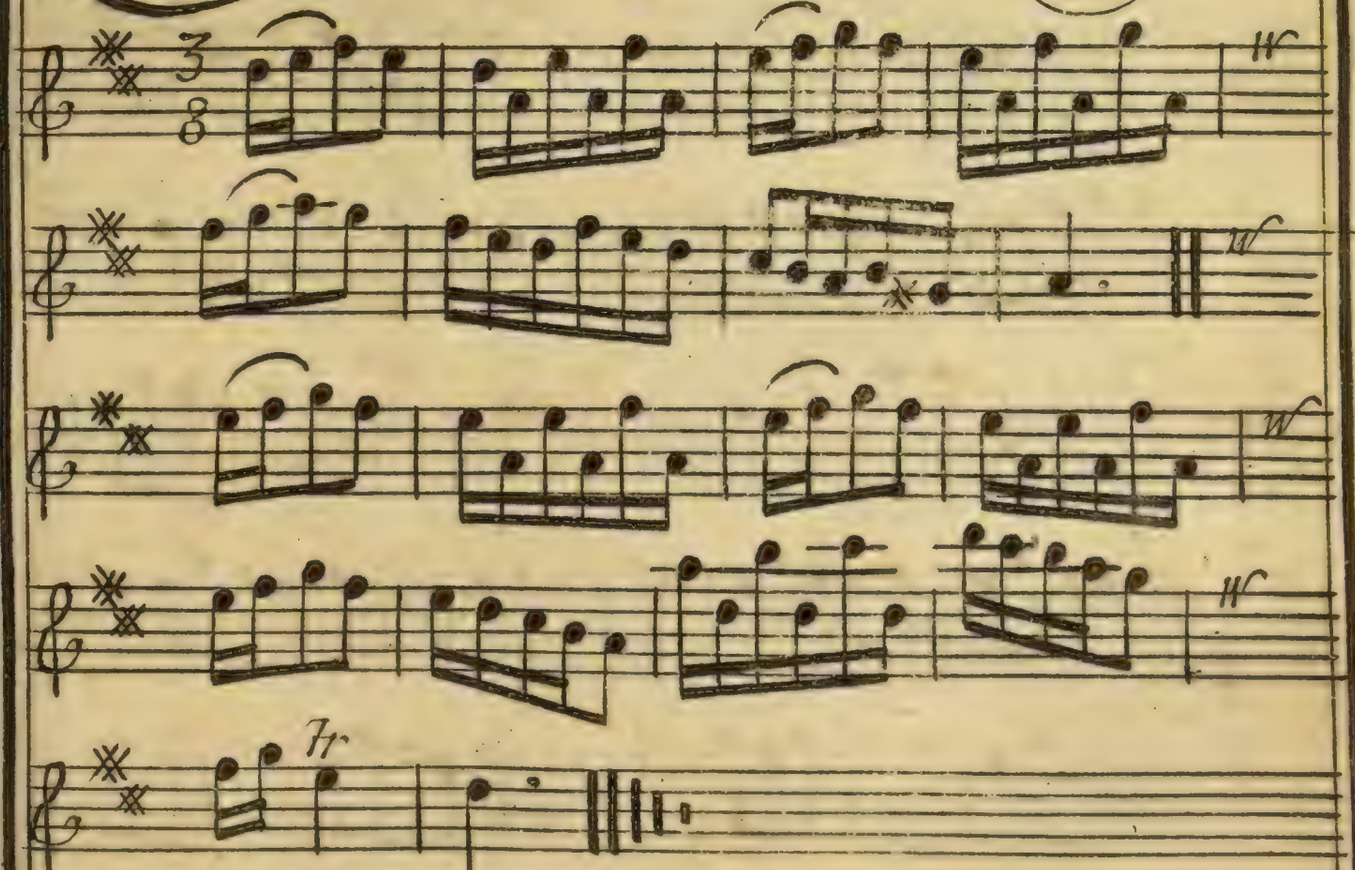
Minuet



Rigadoon

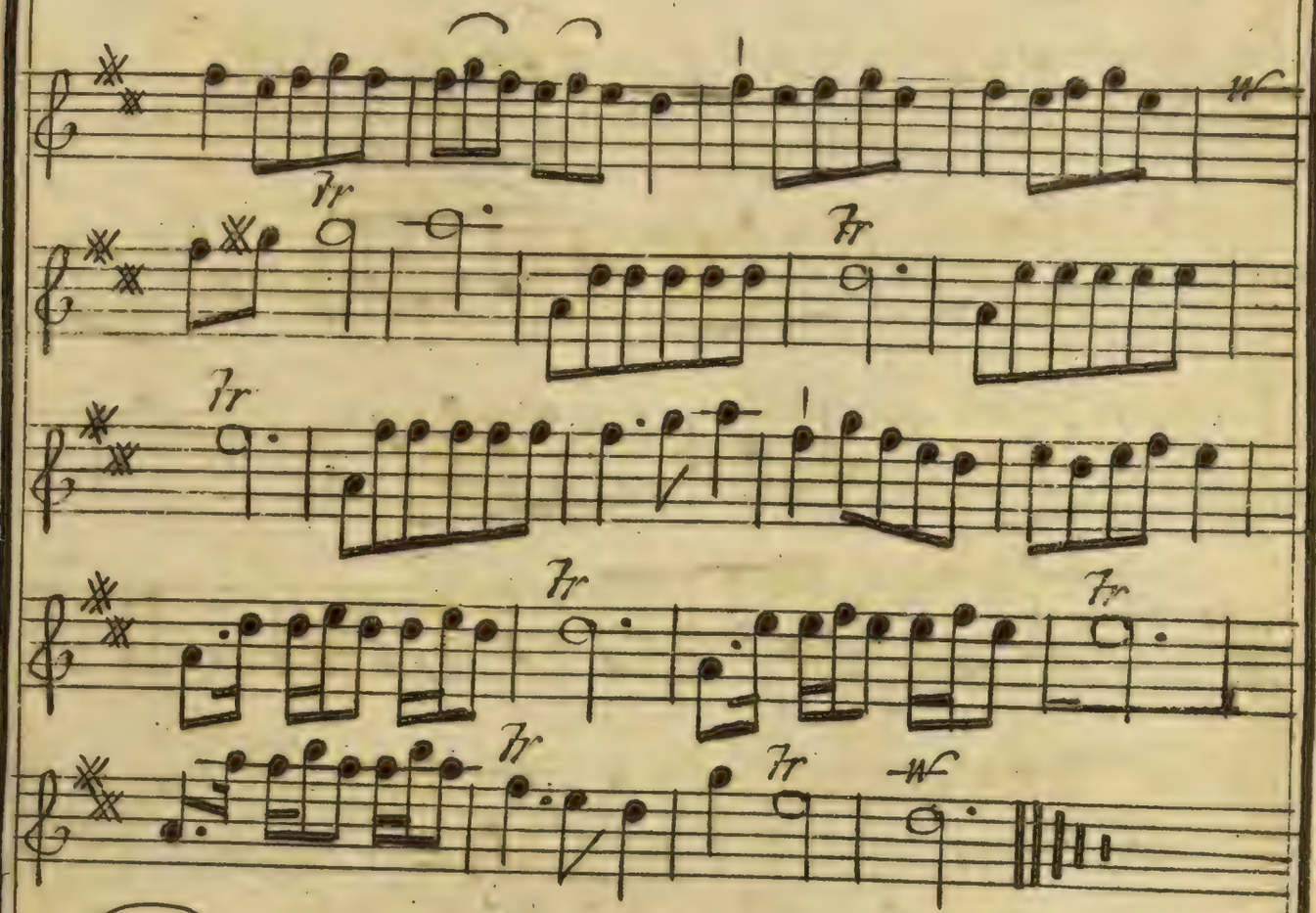


Minuet 2

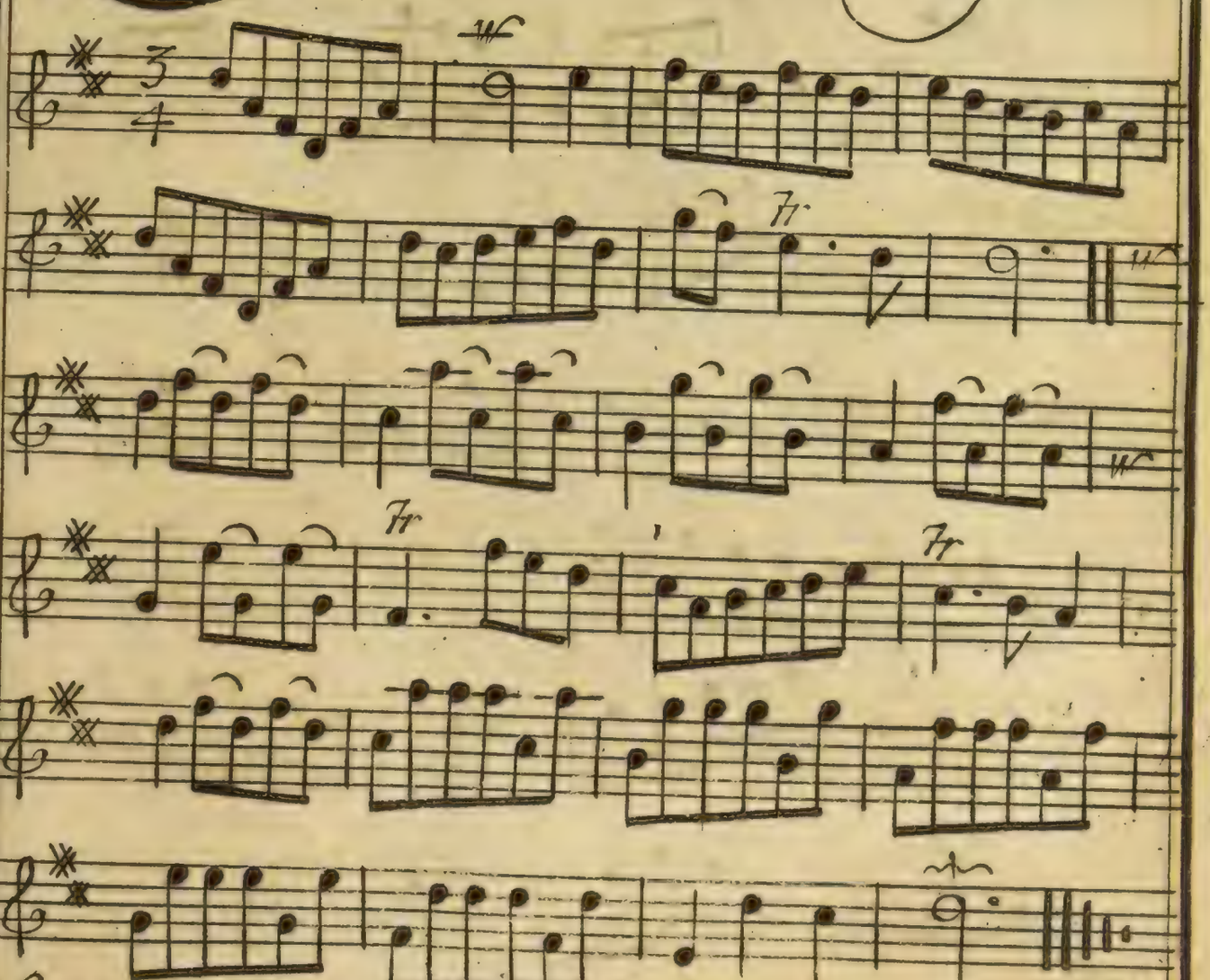


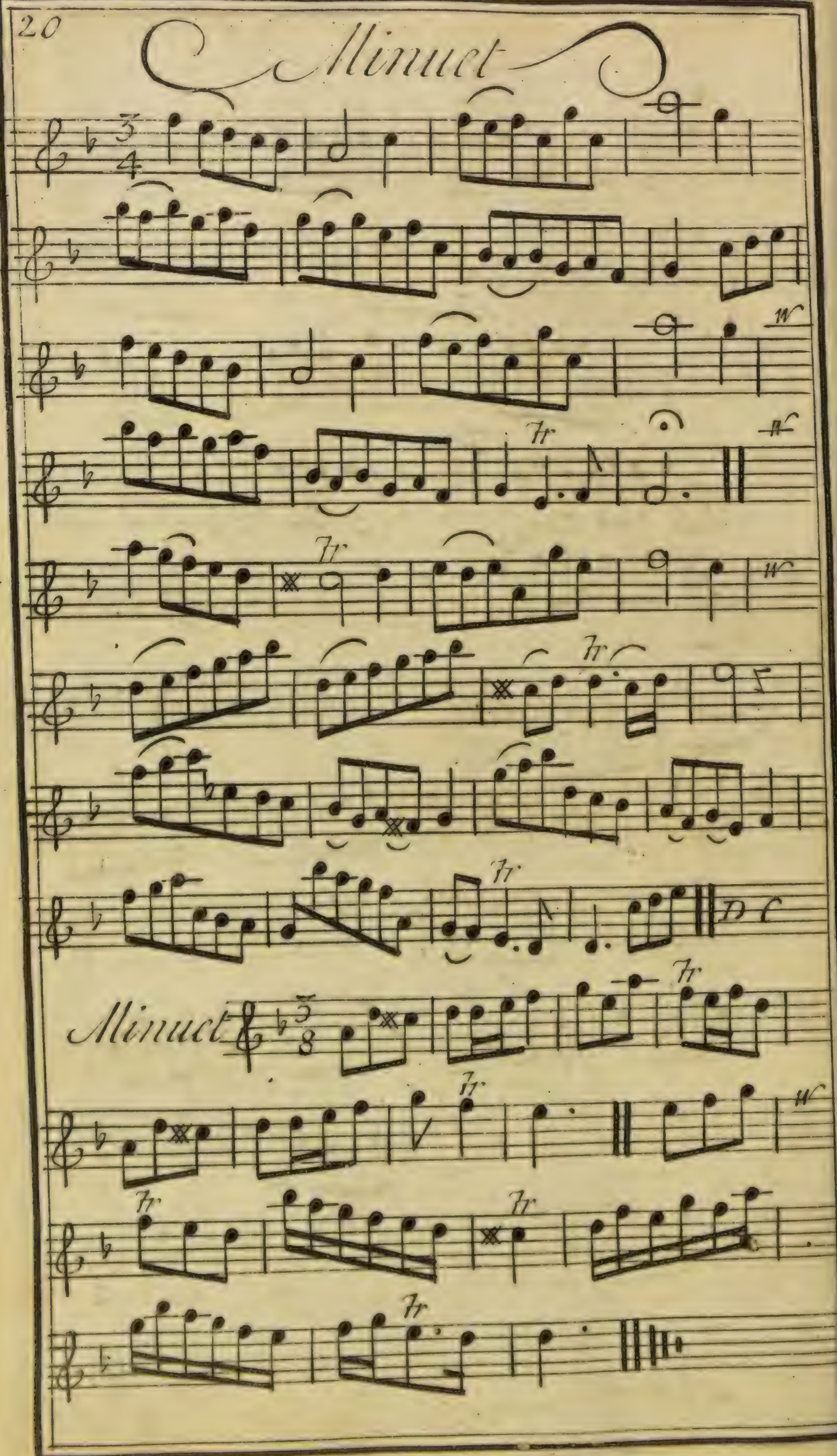
Minuet

Trumpet Minuet by Mr Grano

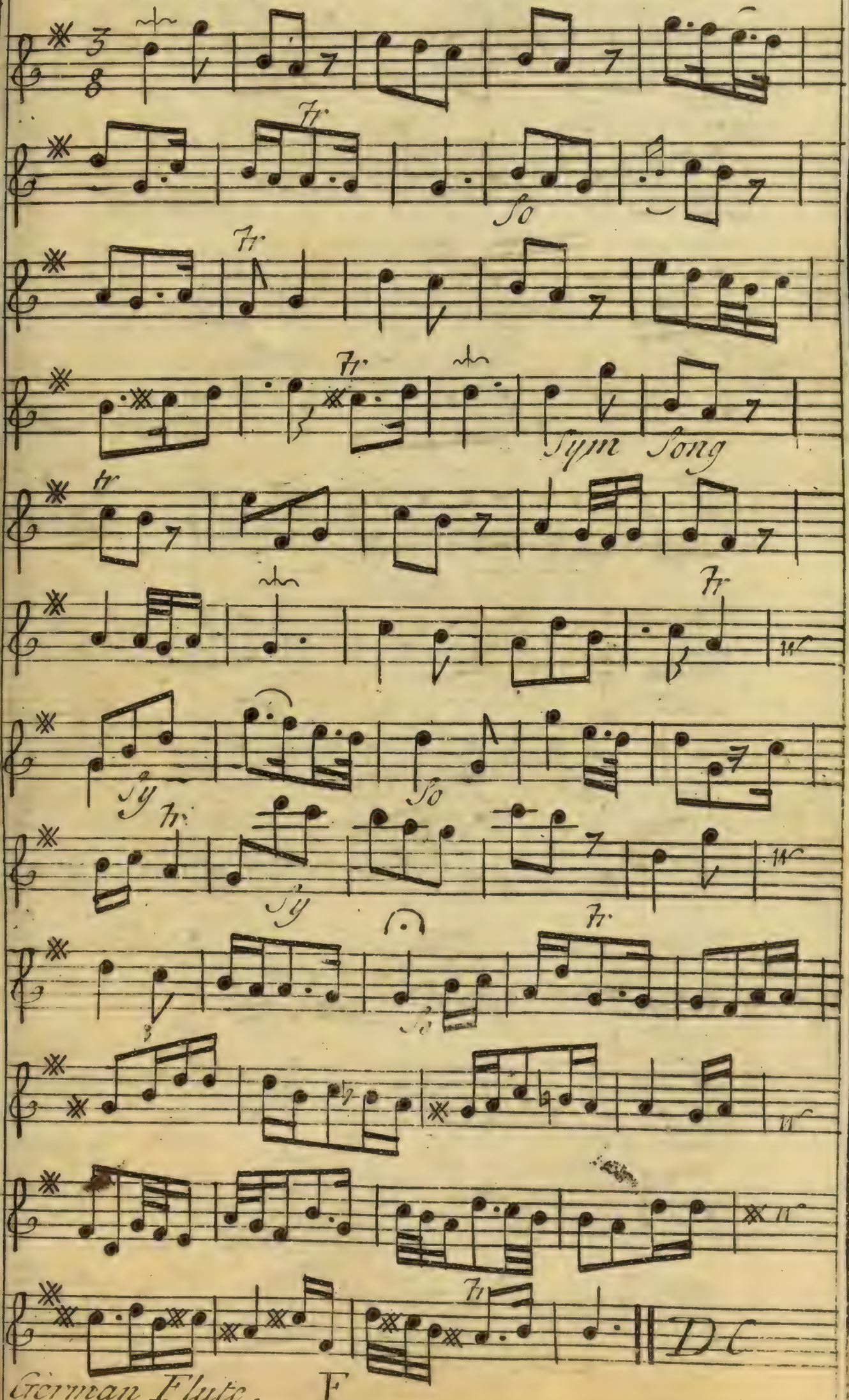


Minuet

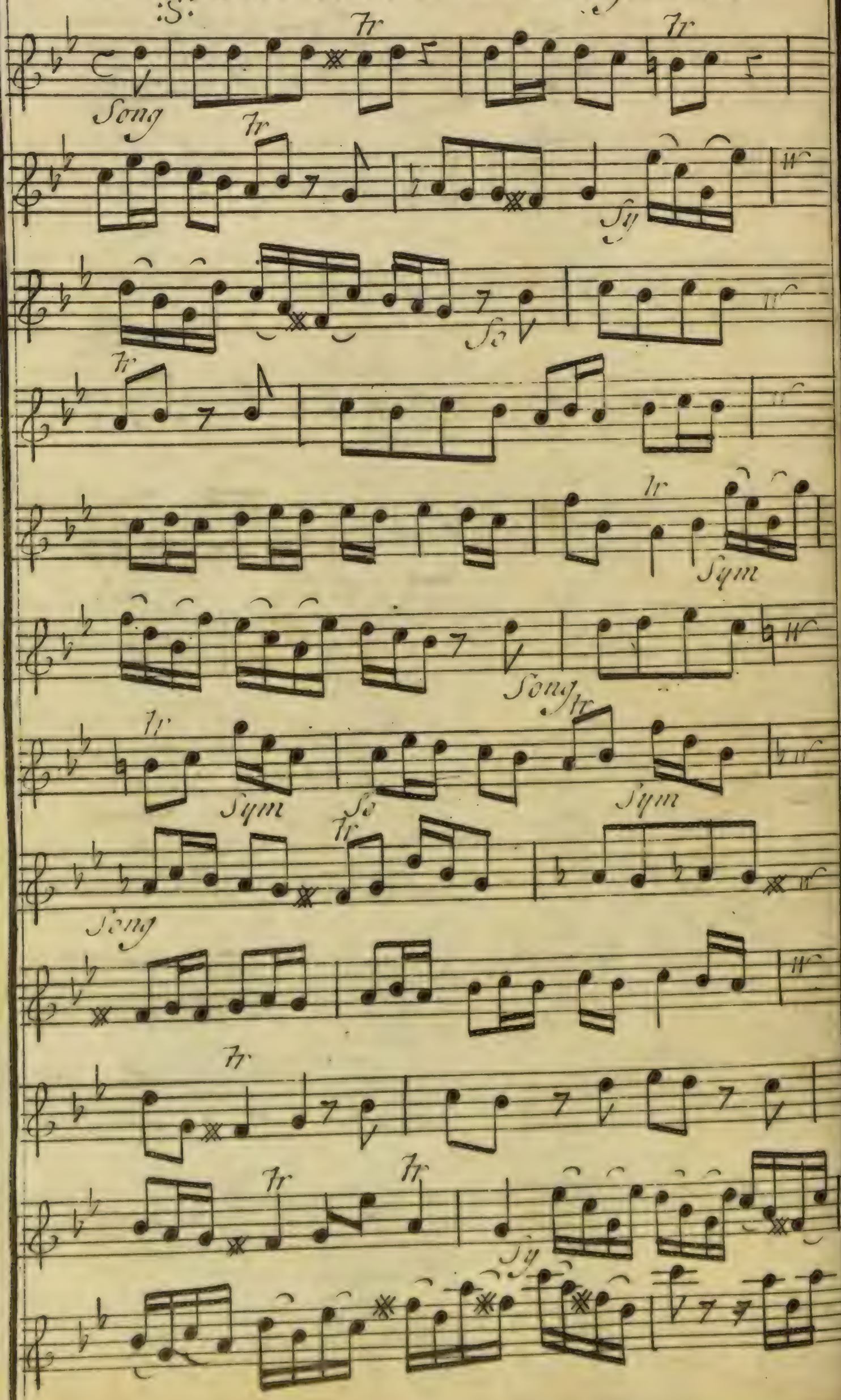


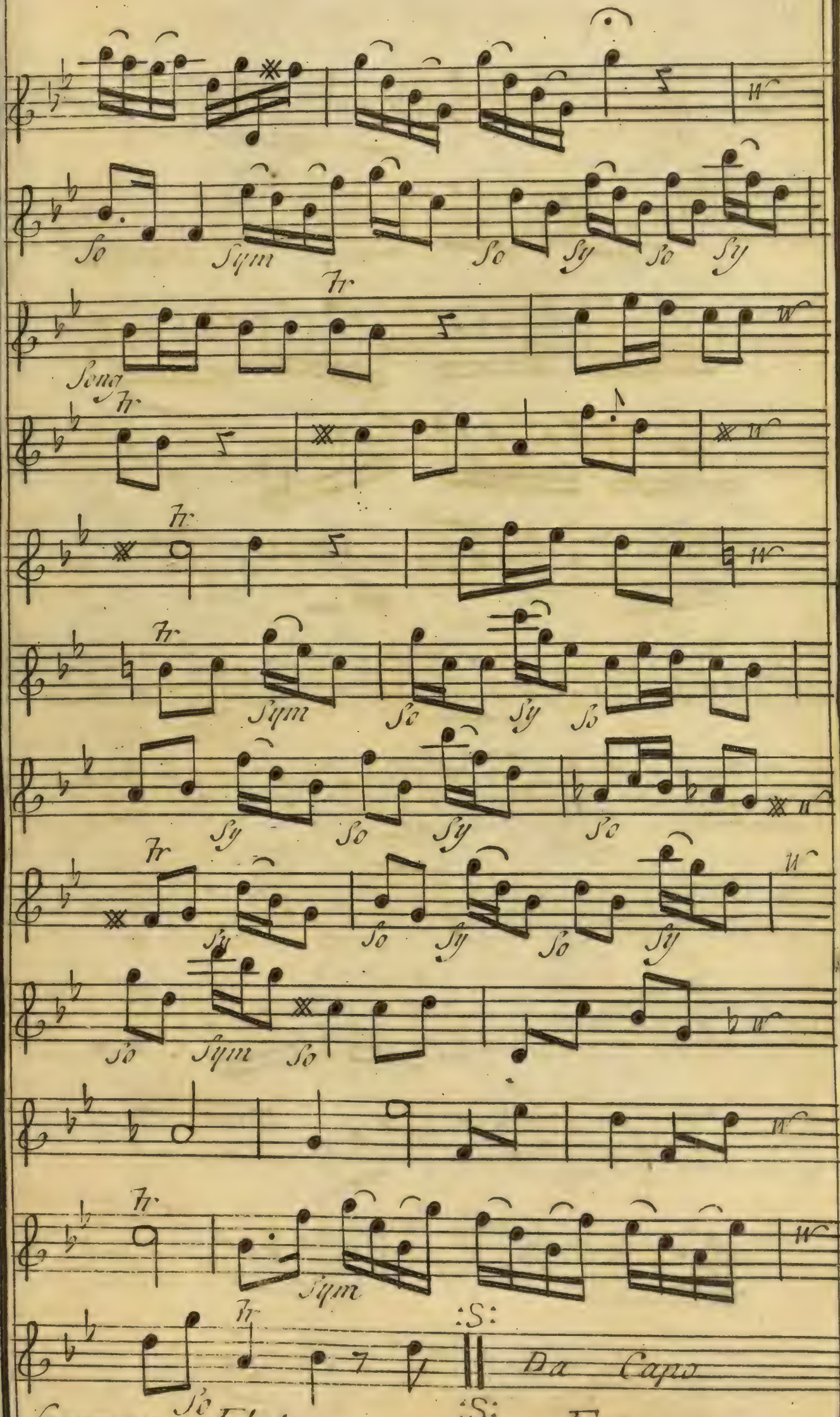

Minuet
Minuet

Dove Sei Rodelinda



A Favourite Air in Astarte




So
Sym
So
Sy
So
Sy
Tr
Song
Tr
Tr
Tr
Sym
So
Sy
So
Sy
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Sy
So
Tr
Sy
So
Sy
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Sy
So
Sym
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Tr
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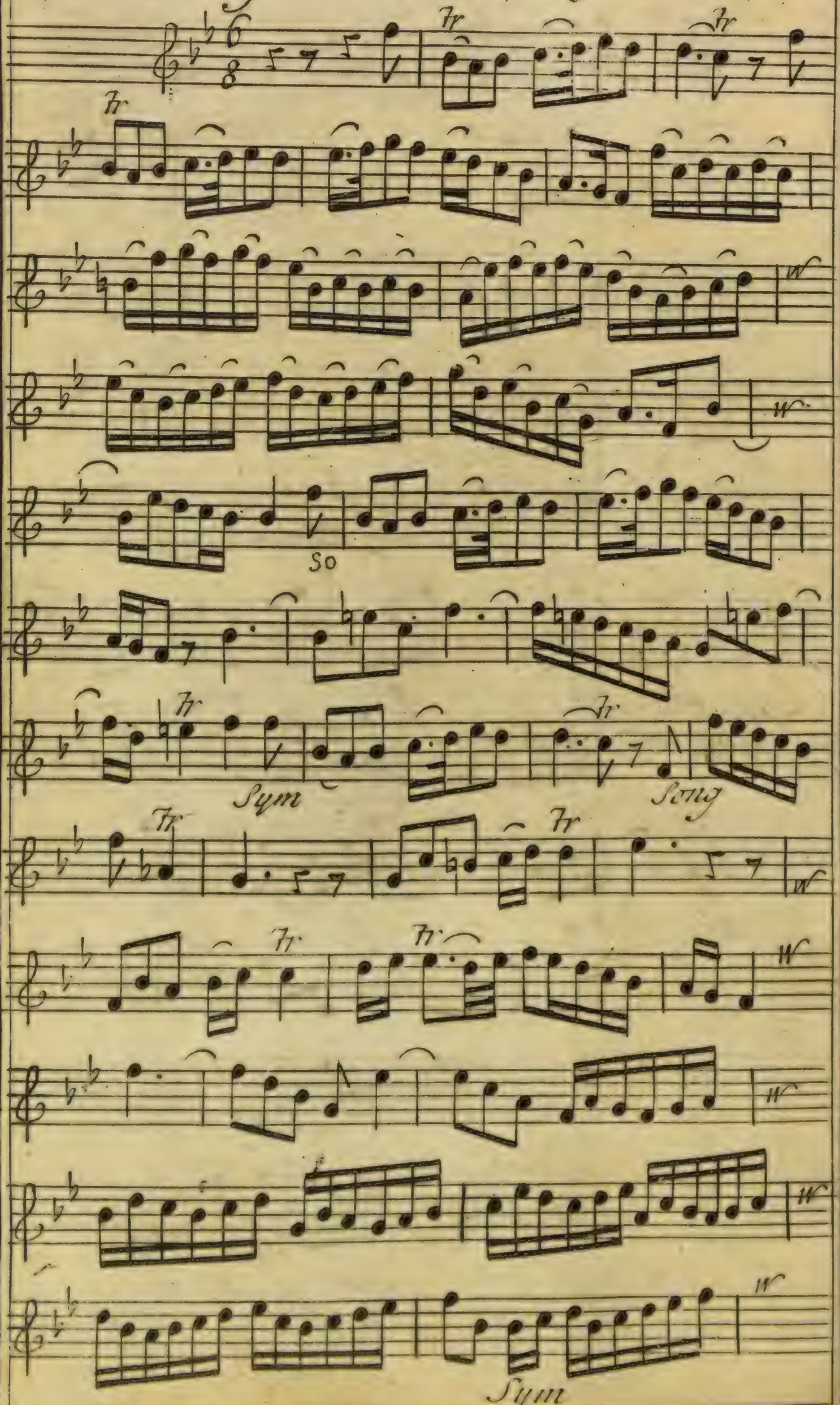
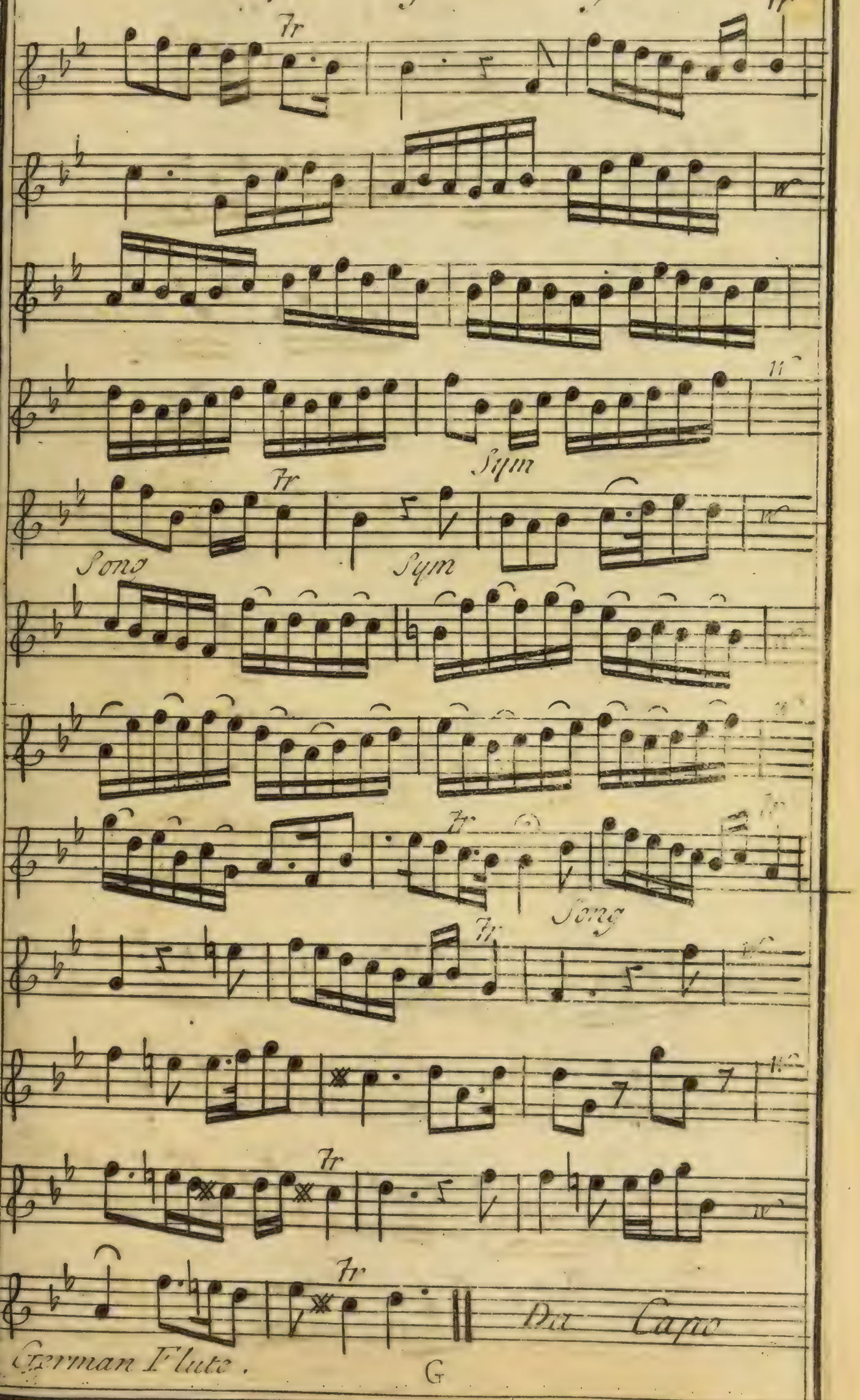
Tr
So
:S:
:S:
Da Capo

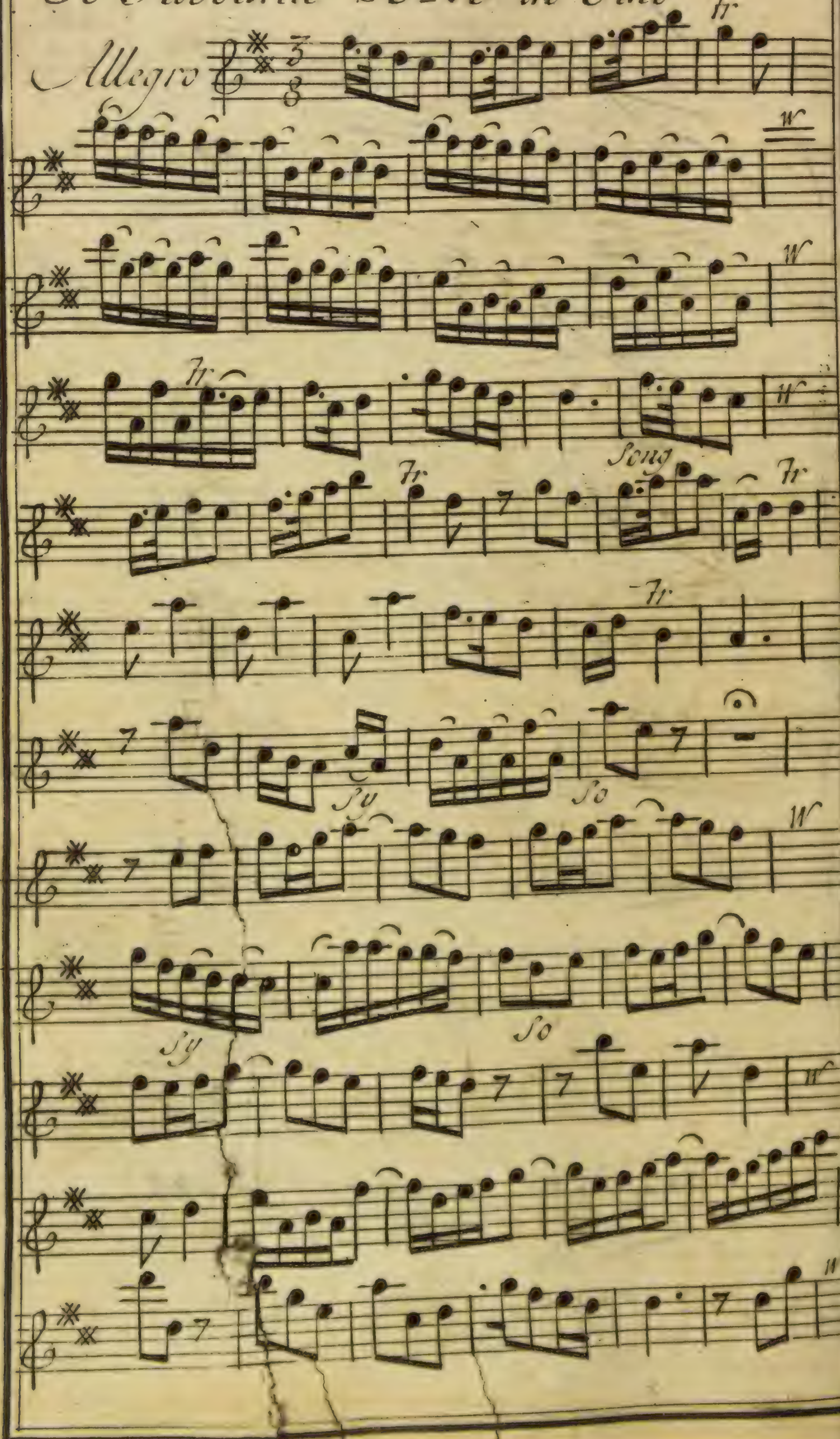
La sorte il Ciel, &c.

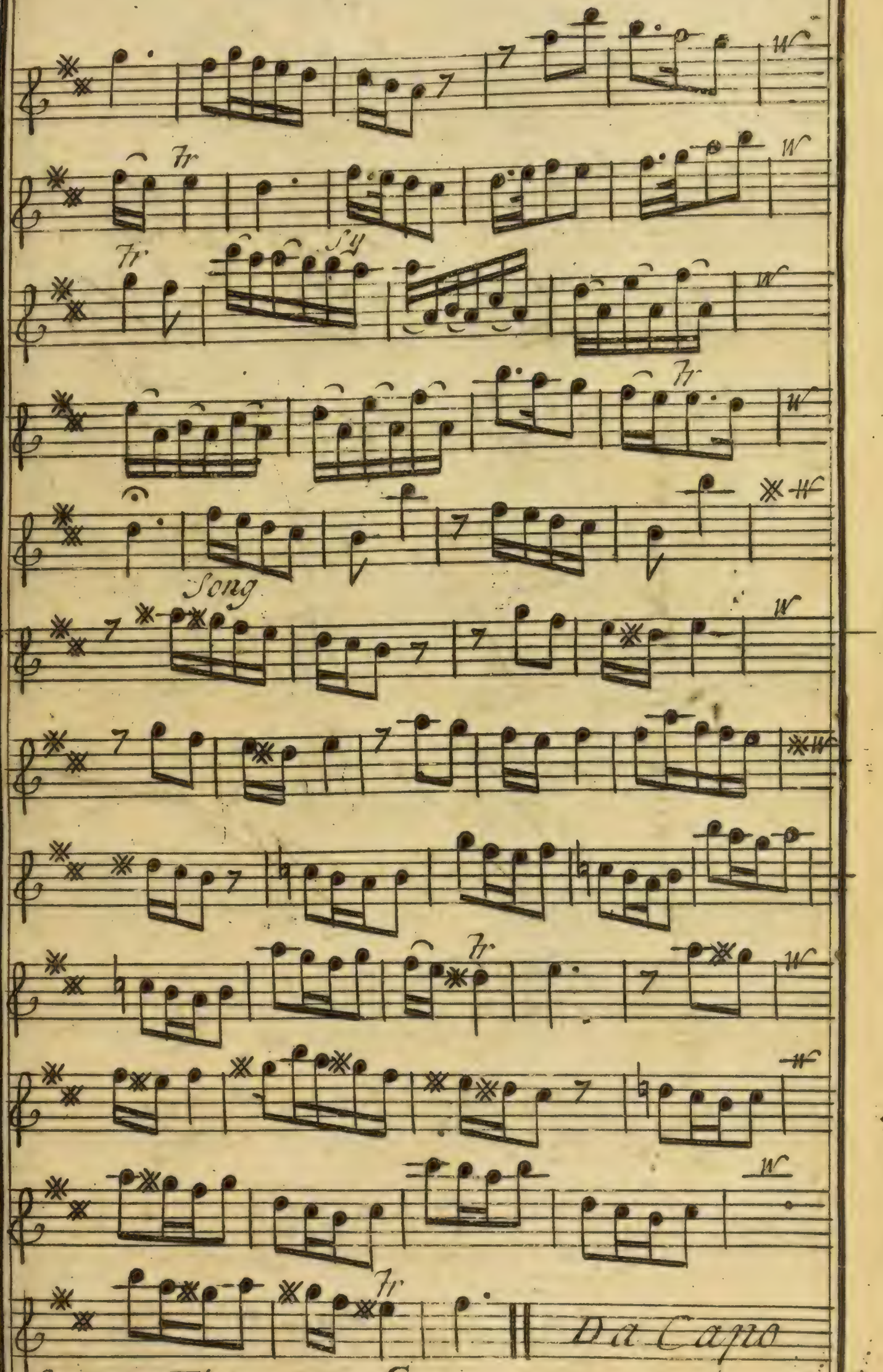


in the Opera of Radamistus.

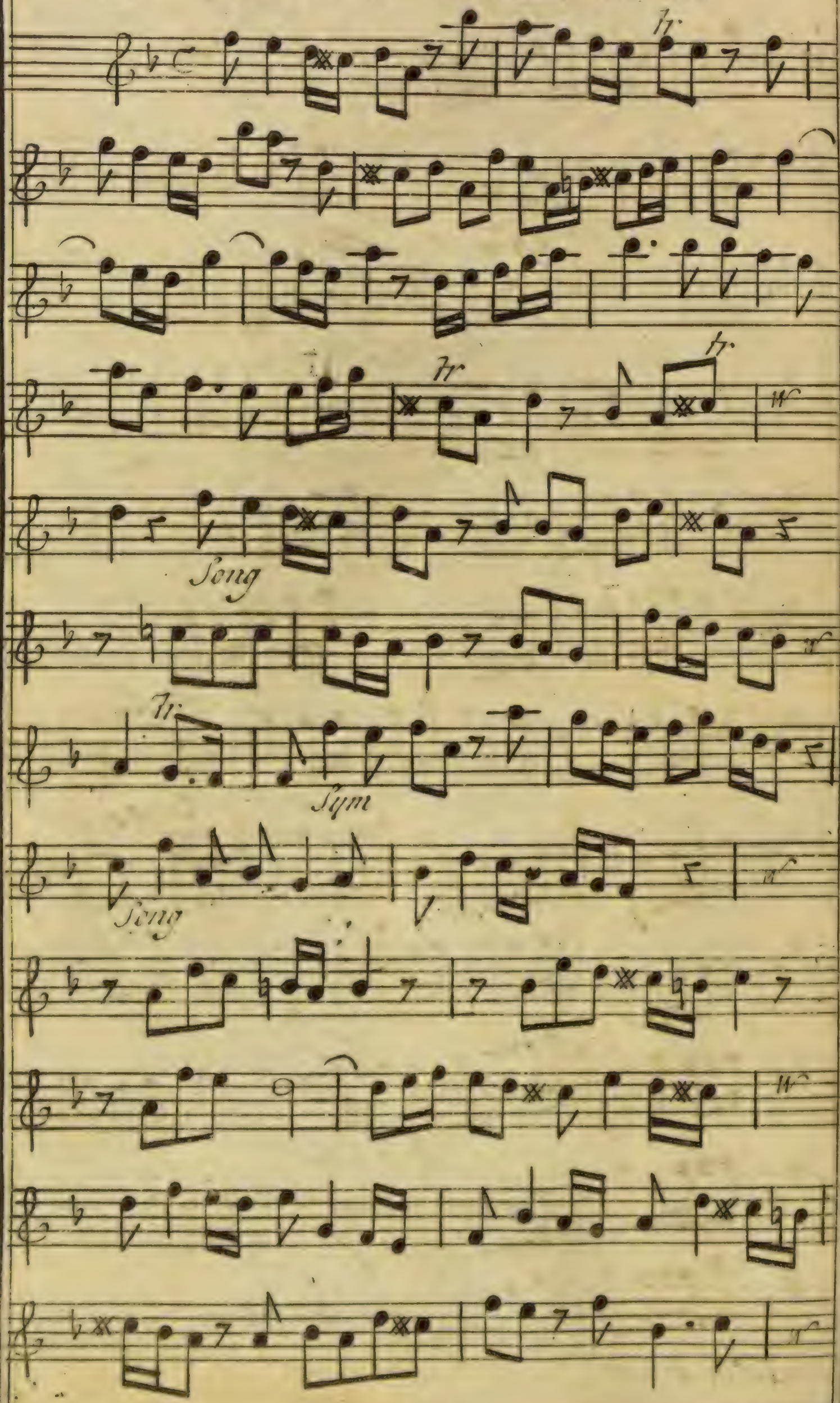


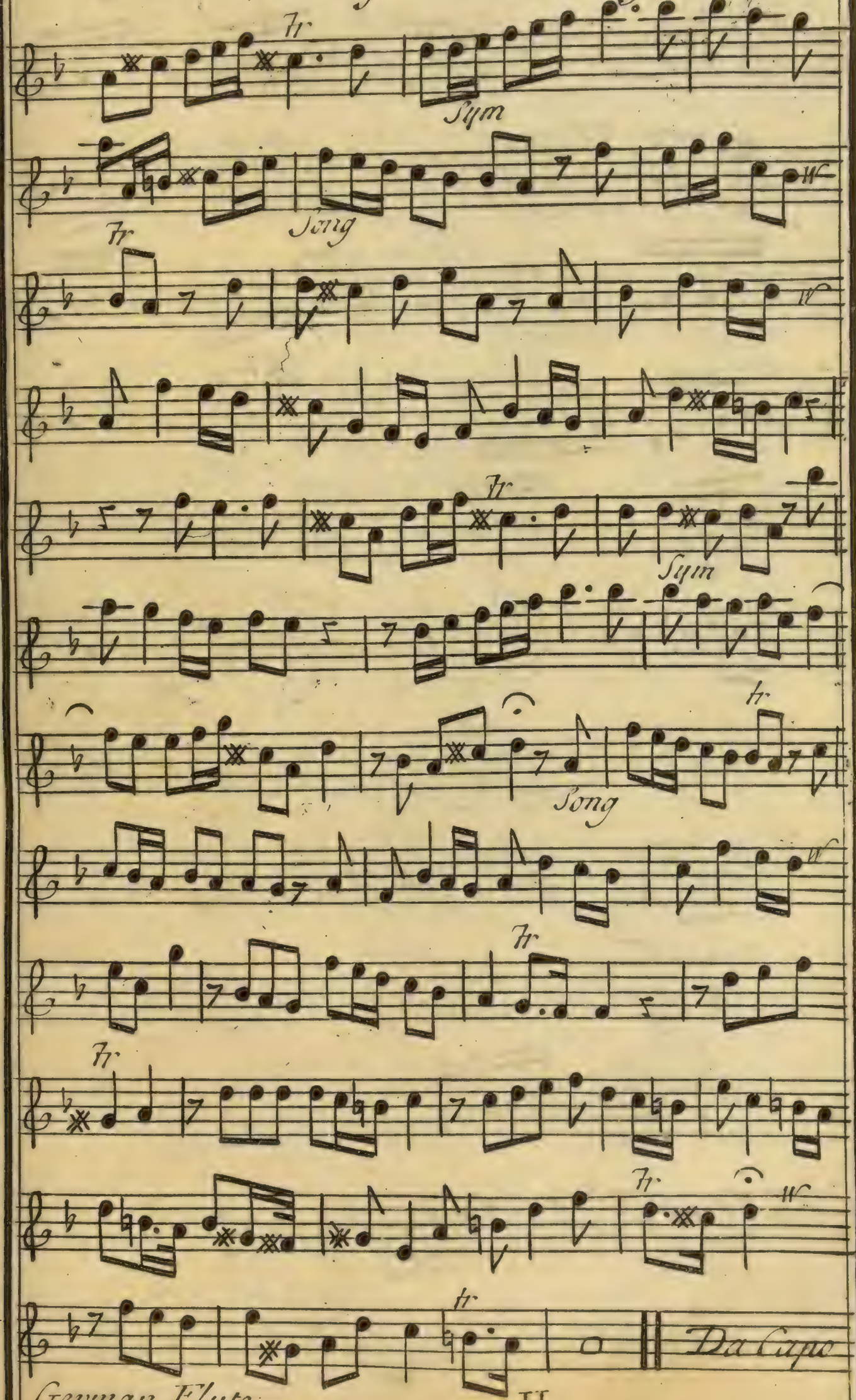
A Favourite SONG in Otho



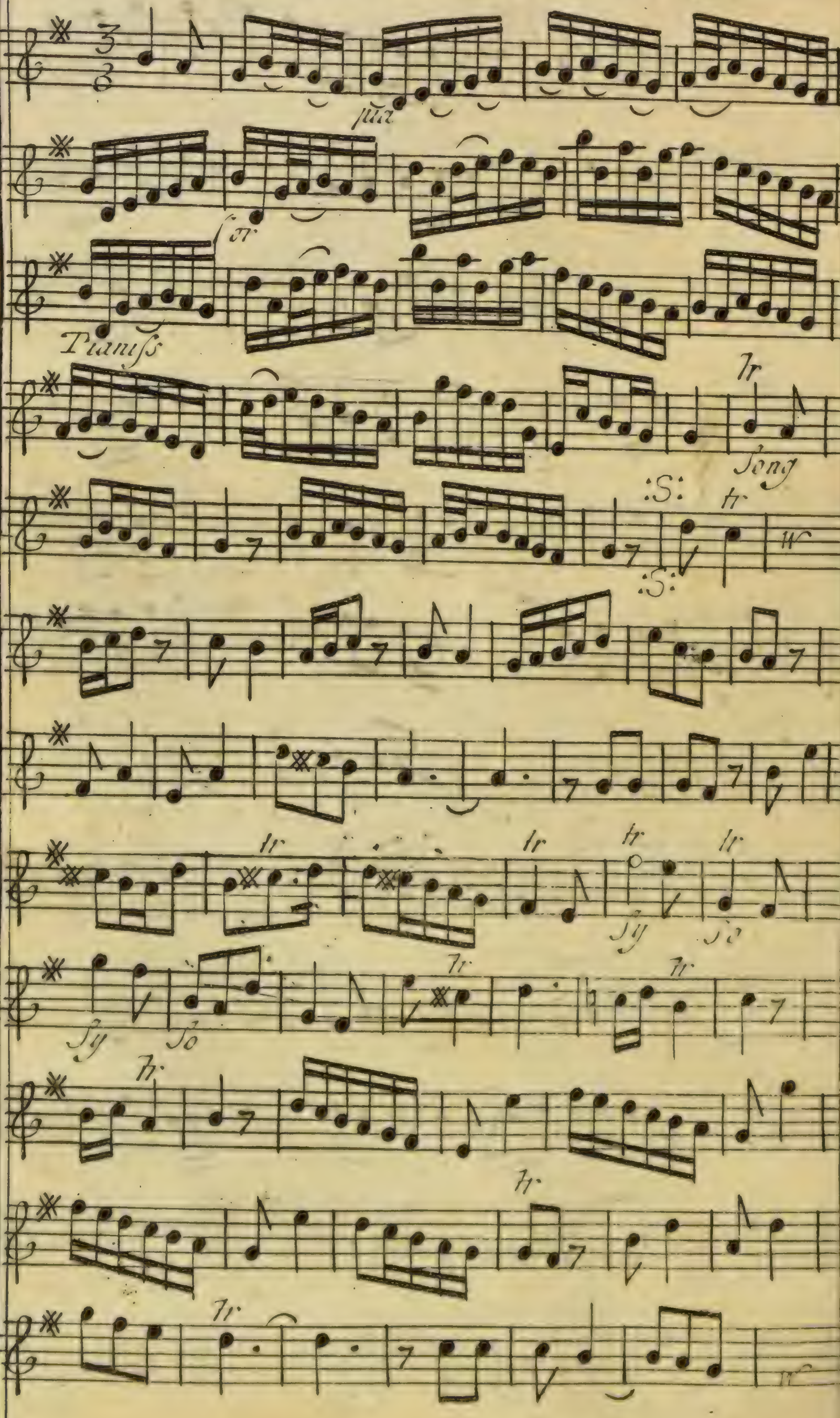

Tr
Tr
Sy
Tr
Song
Tr
Tr
Da Capo

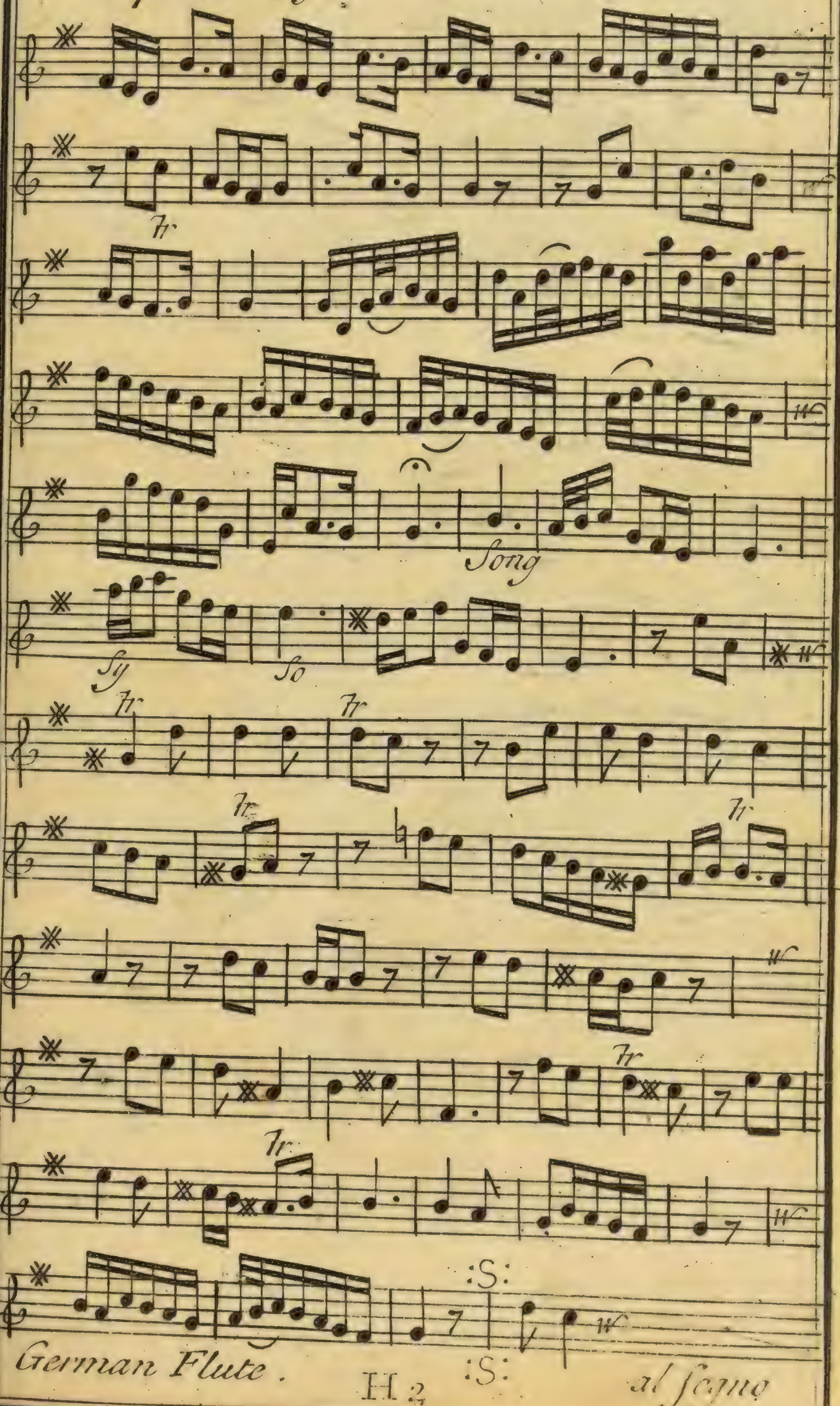
A Favourite AIR in the




Tr.
Sym
Song
Tr.
Tr.
Sym
Song
Tr.
Tr.
Tr.
Tr.
Da Capo

A Favourite AIR in the




Tr
Song
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So
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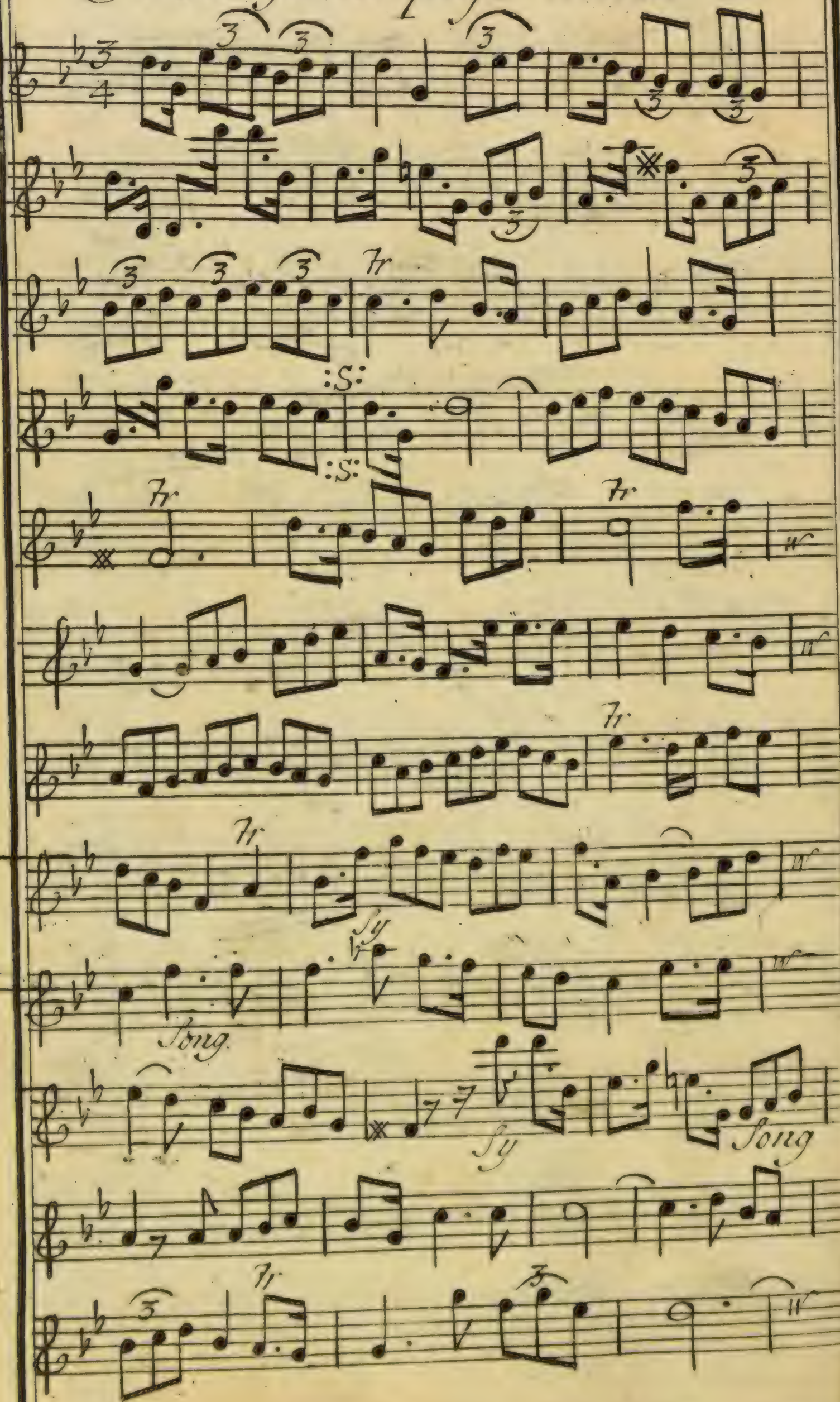
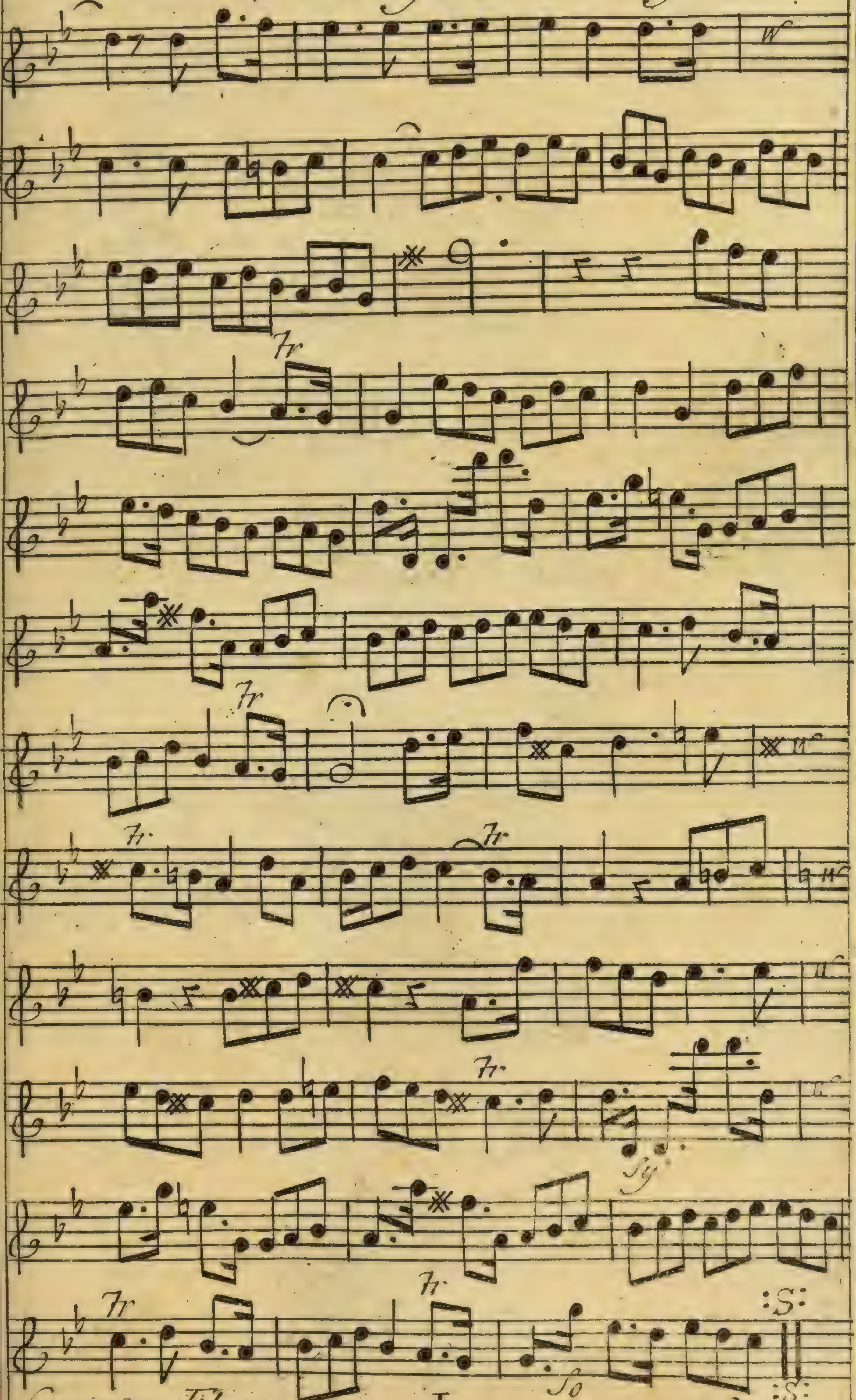
Tr
Tr
Tr
Tr
Tr
:S:
:S:

Non sara quest alma

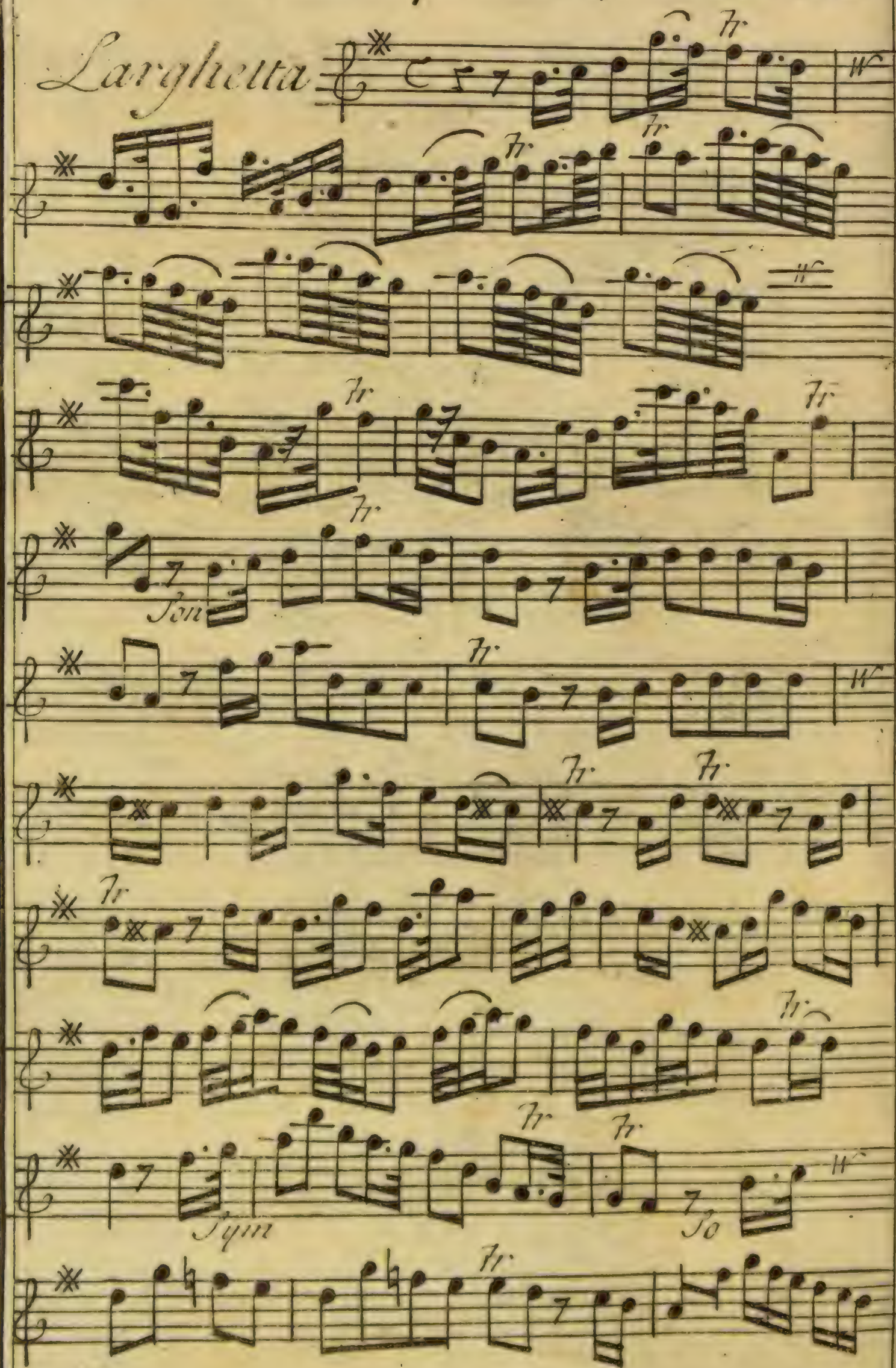


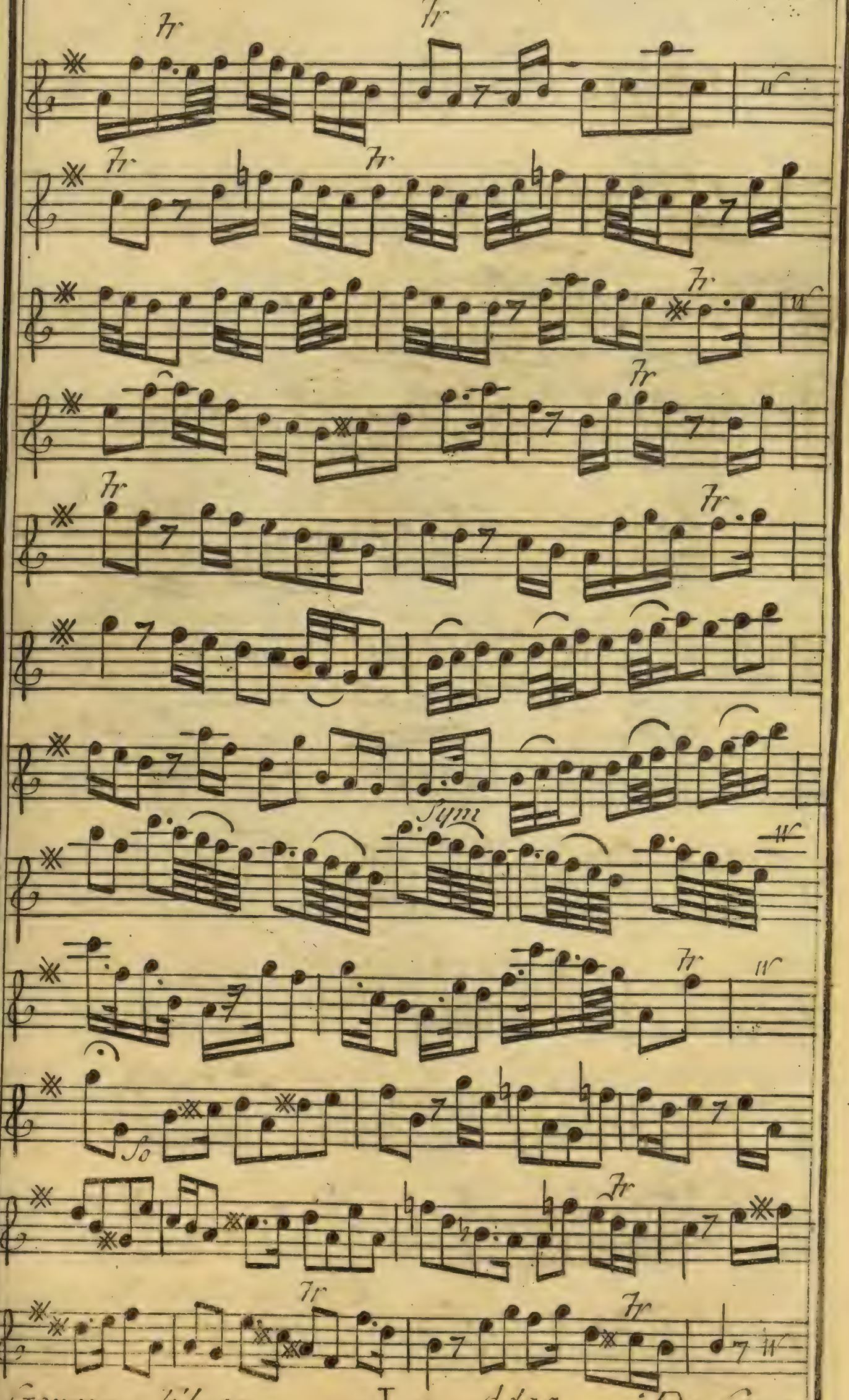
in the Opera of Radamistus.



German Flute. I al segno

Non vi piacque a favourite AIR in the Opera of SIROE




Fr
Fr
Fr
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Fr
Sym
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So
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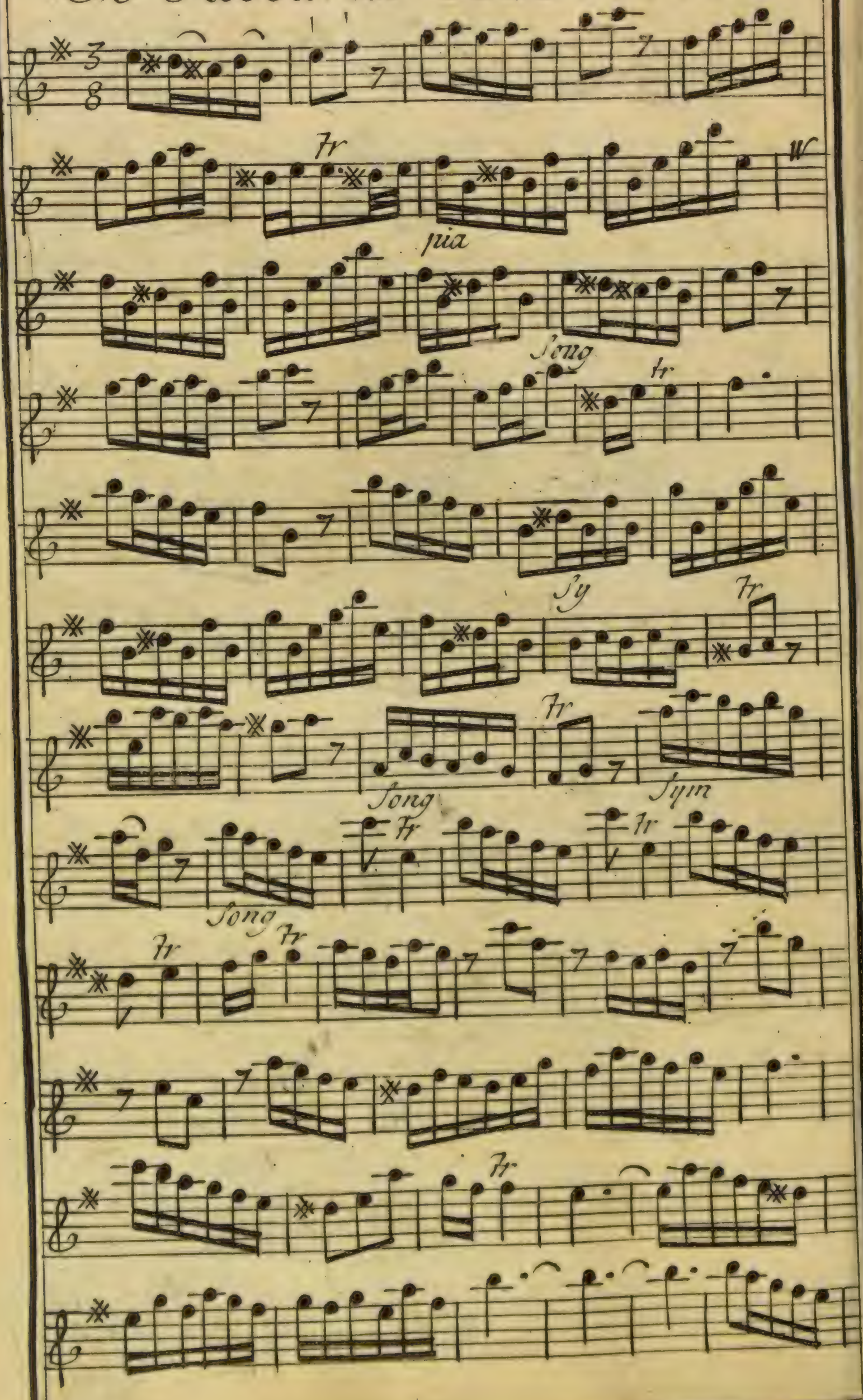
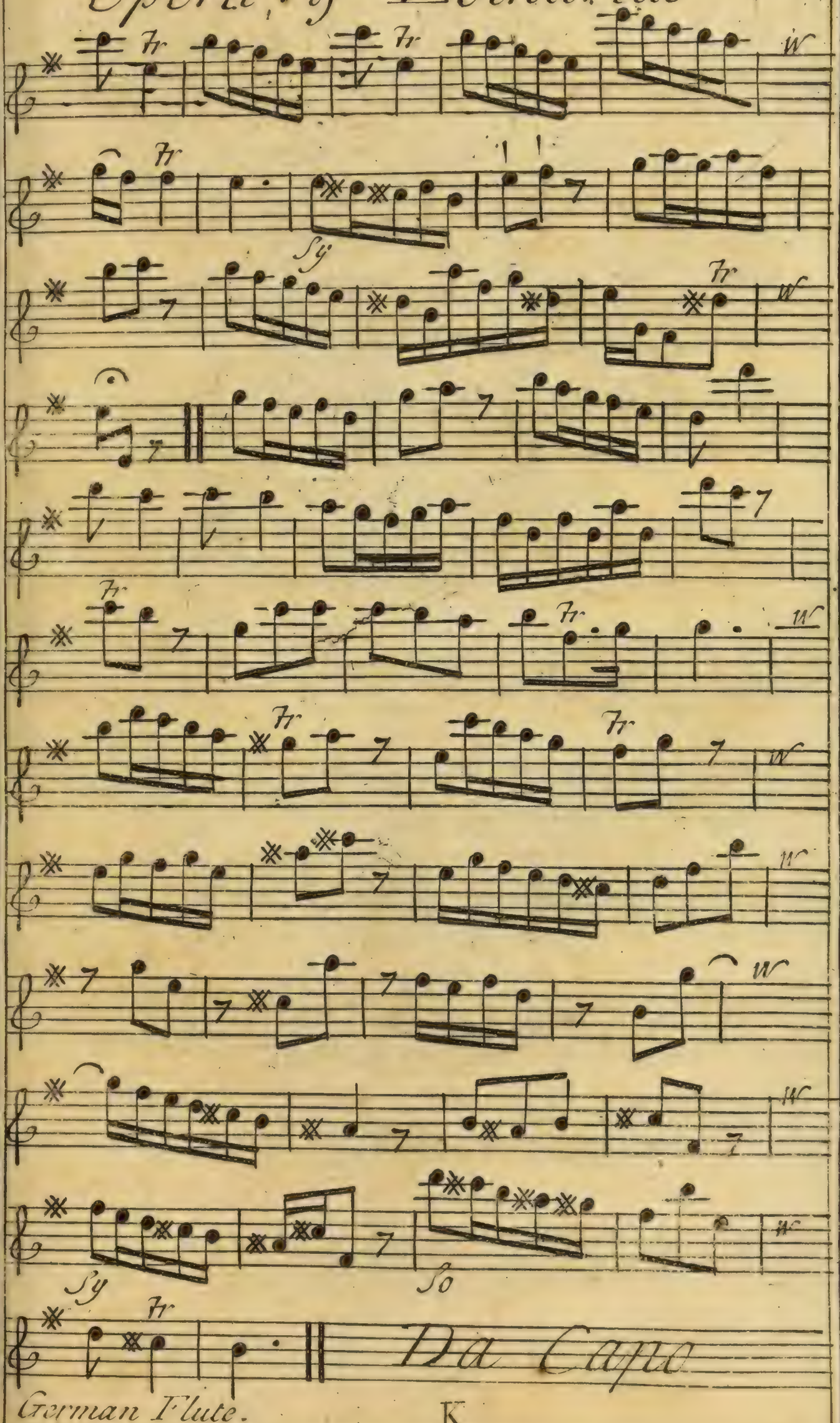
Fr

A Favourite AIR in the




Fr
Fr
W
Fr
Sy
Fr
W
Fr
Fr
W
Fr
Fr
W
W
W
W
Sy
Fr
So
W
Da Capo

Se il Cor
a Duet in
Ptolomy for
two Flutes.

Larghetto

Song

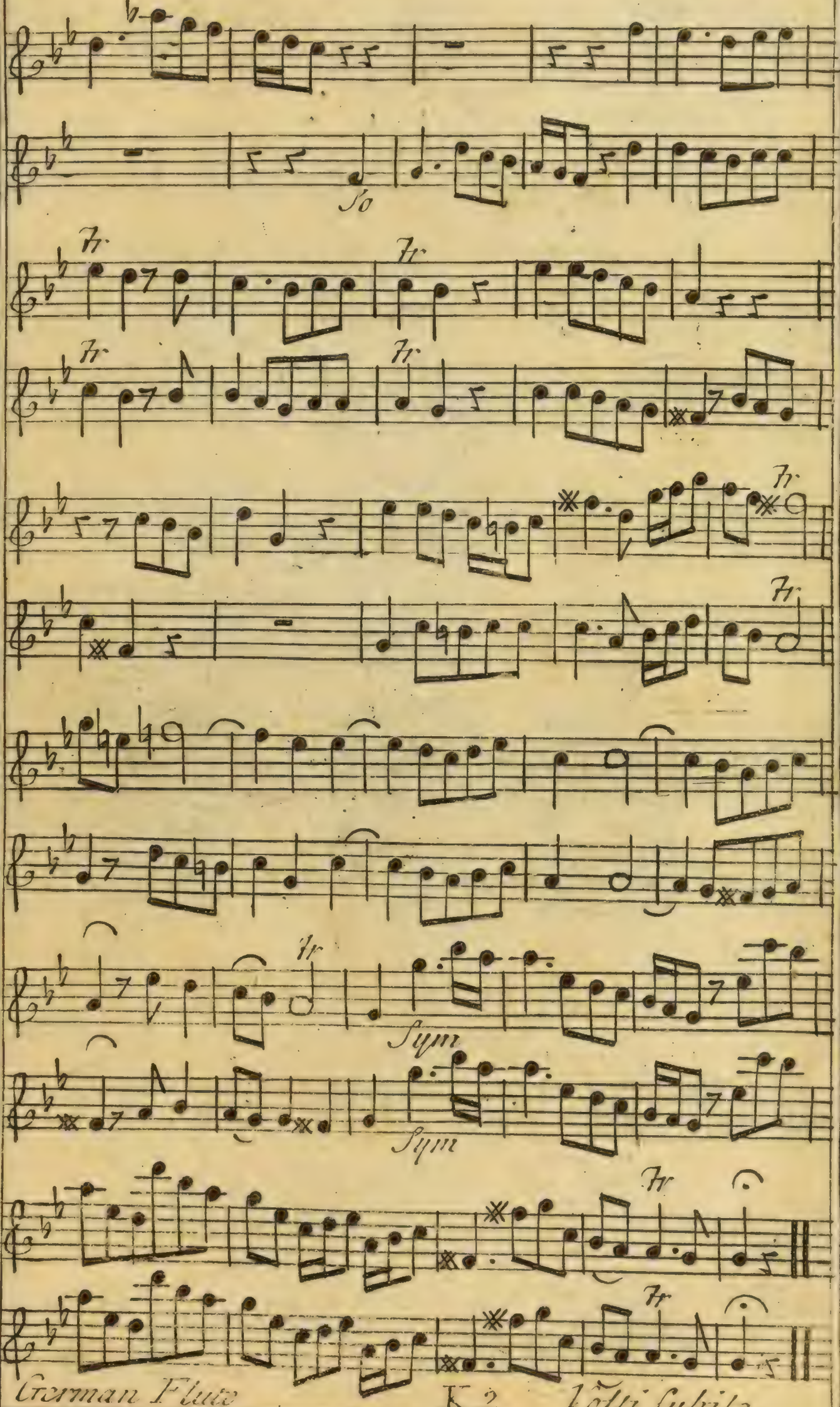
Song

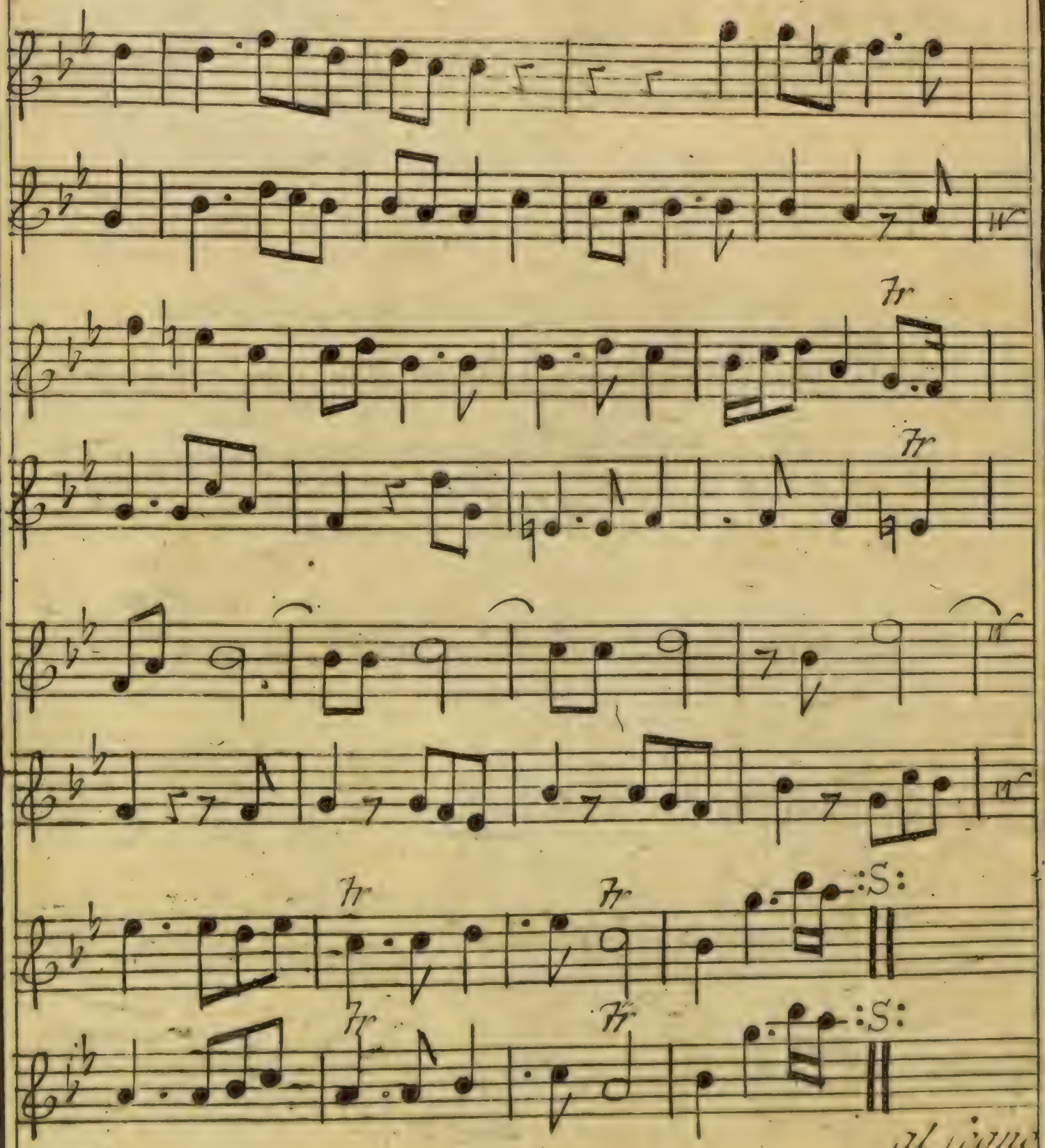
Sym

Song

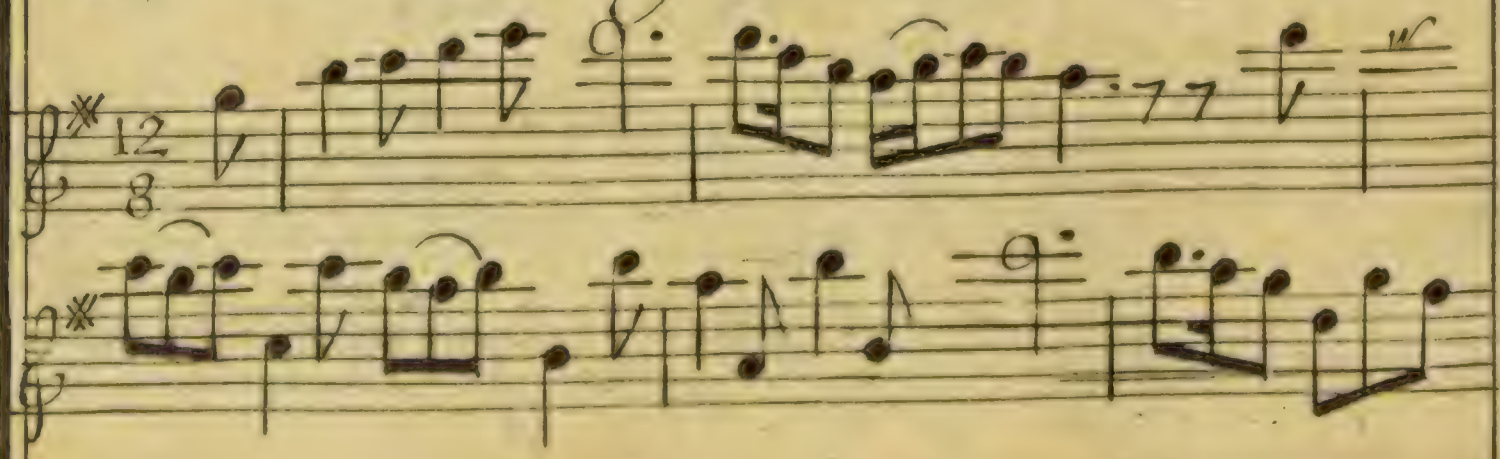
Sym

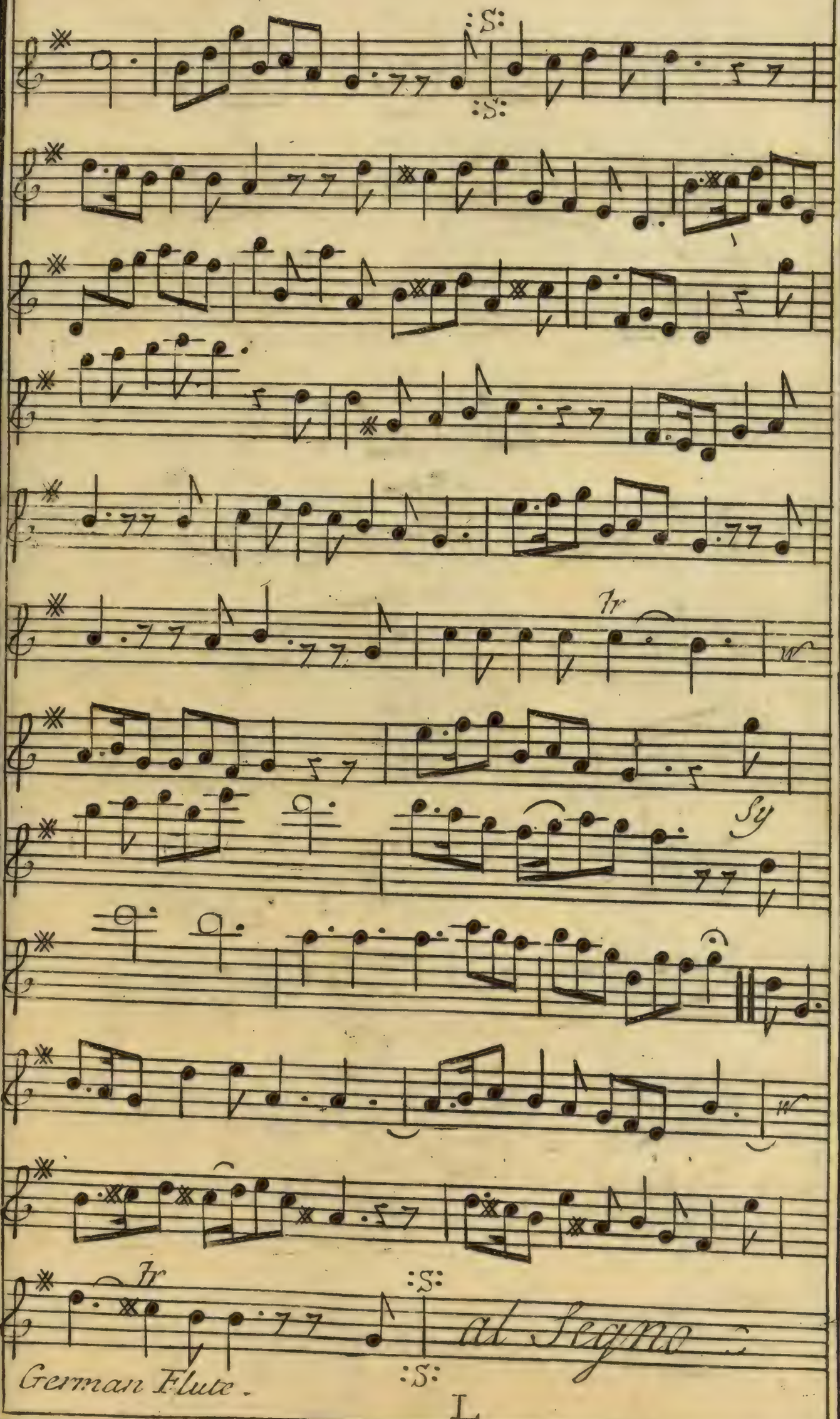
Song


So
Tr
Sym
Sym



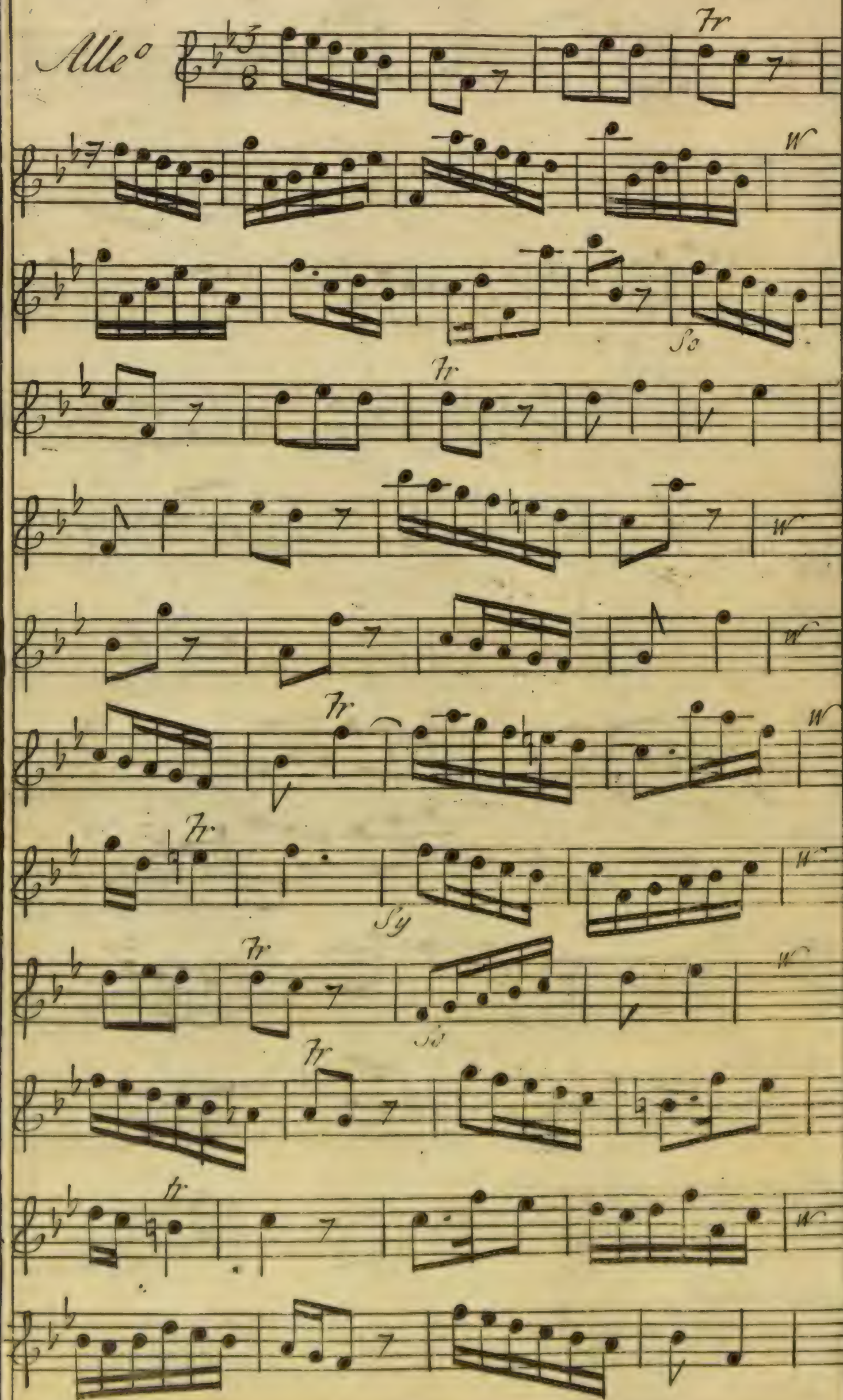
A Favourite AIR in the OPERA of Parthenope.



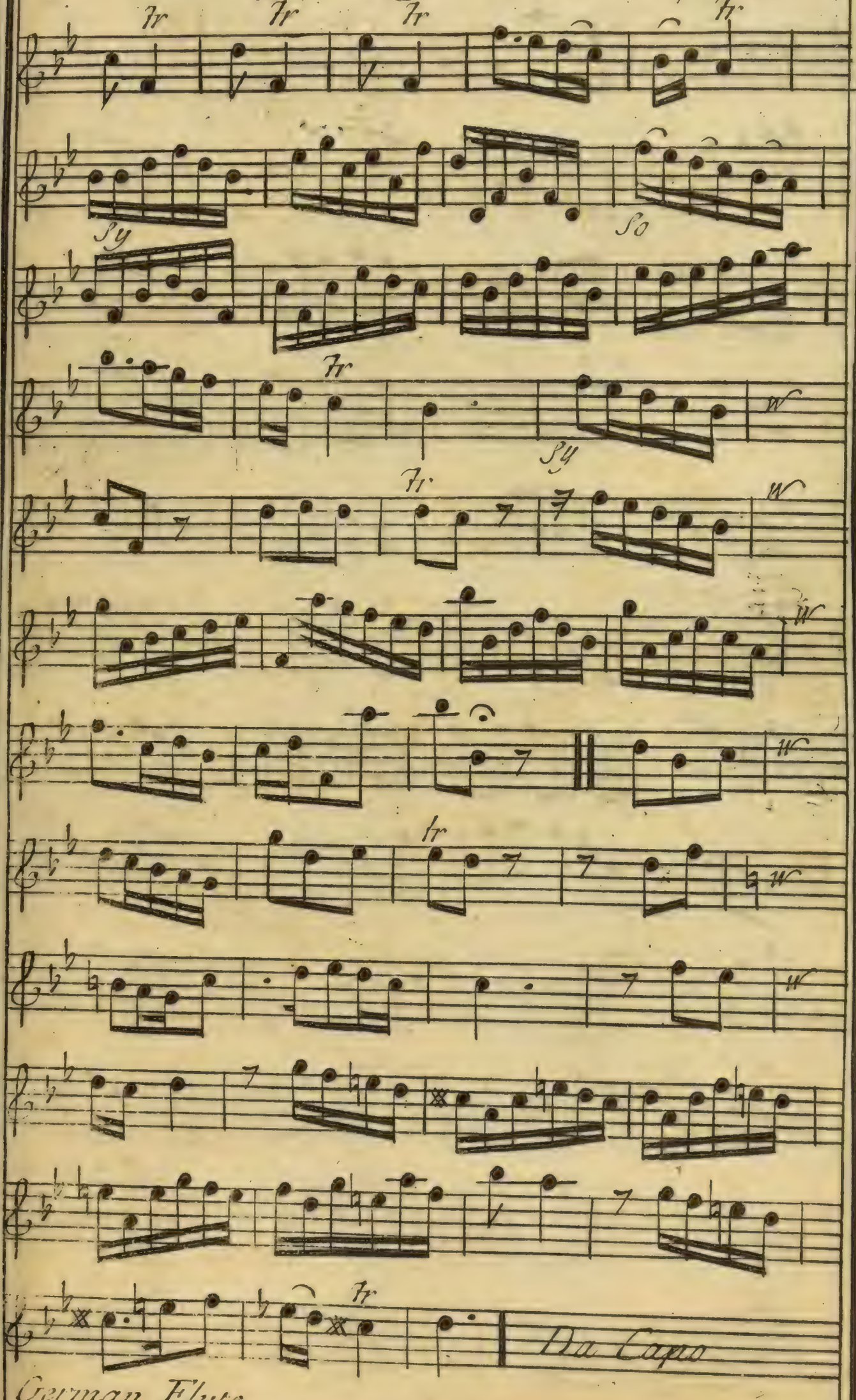


German Flute.

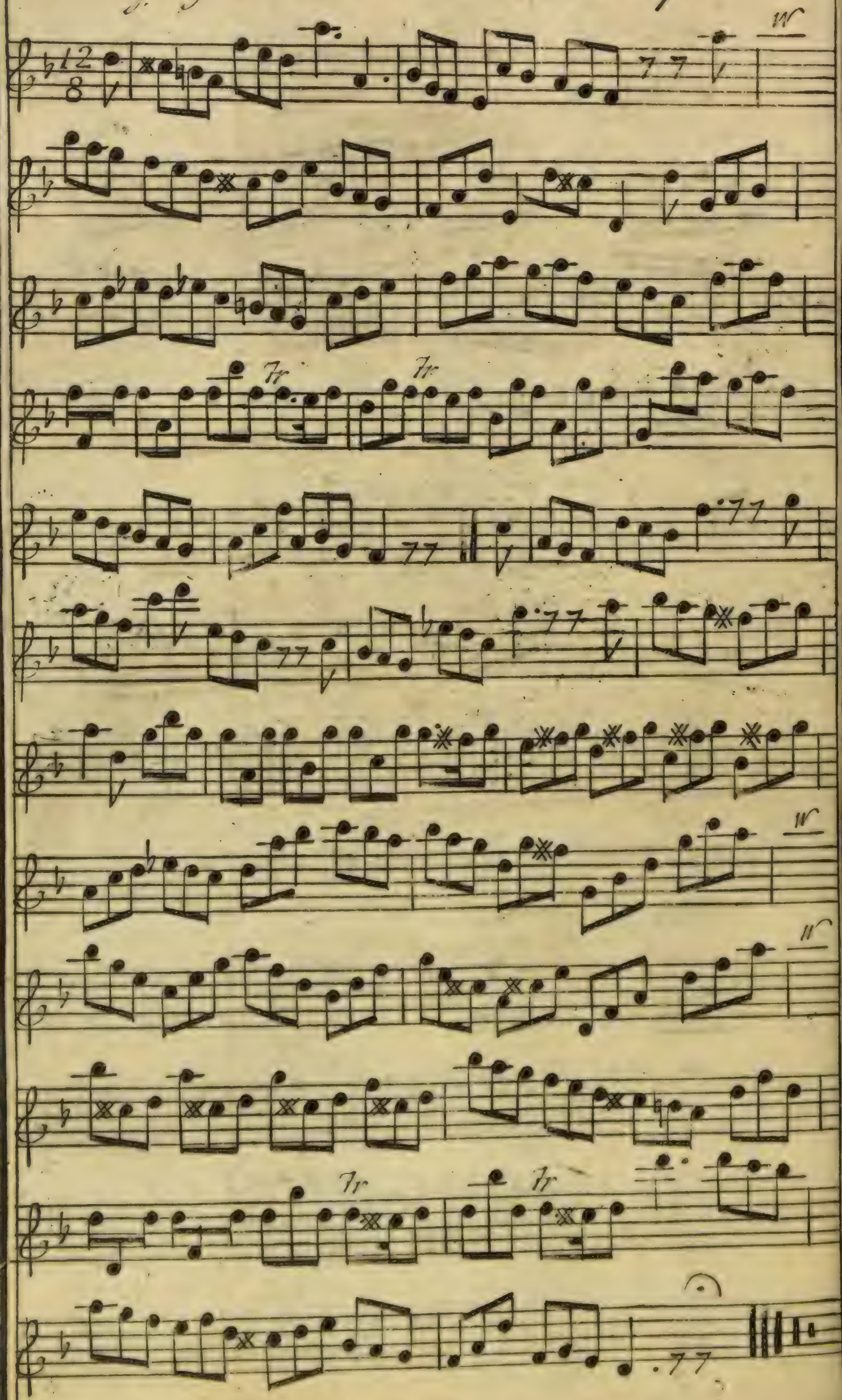
Sei mia gioia, *A Favourite AIR*



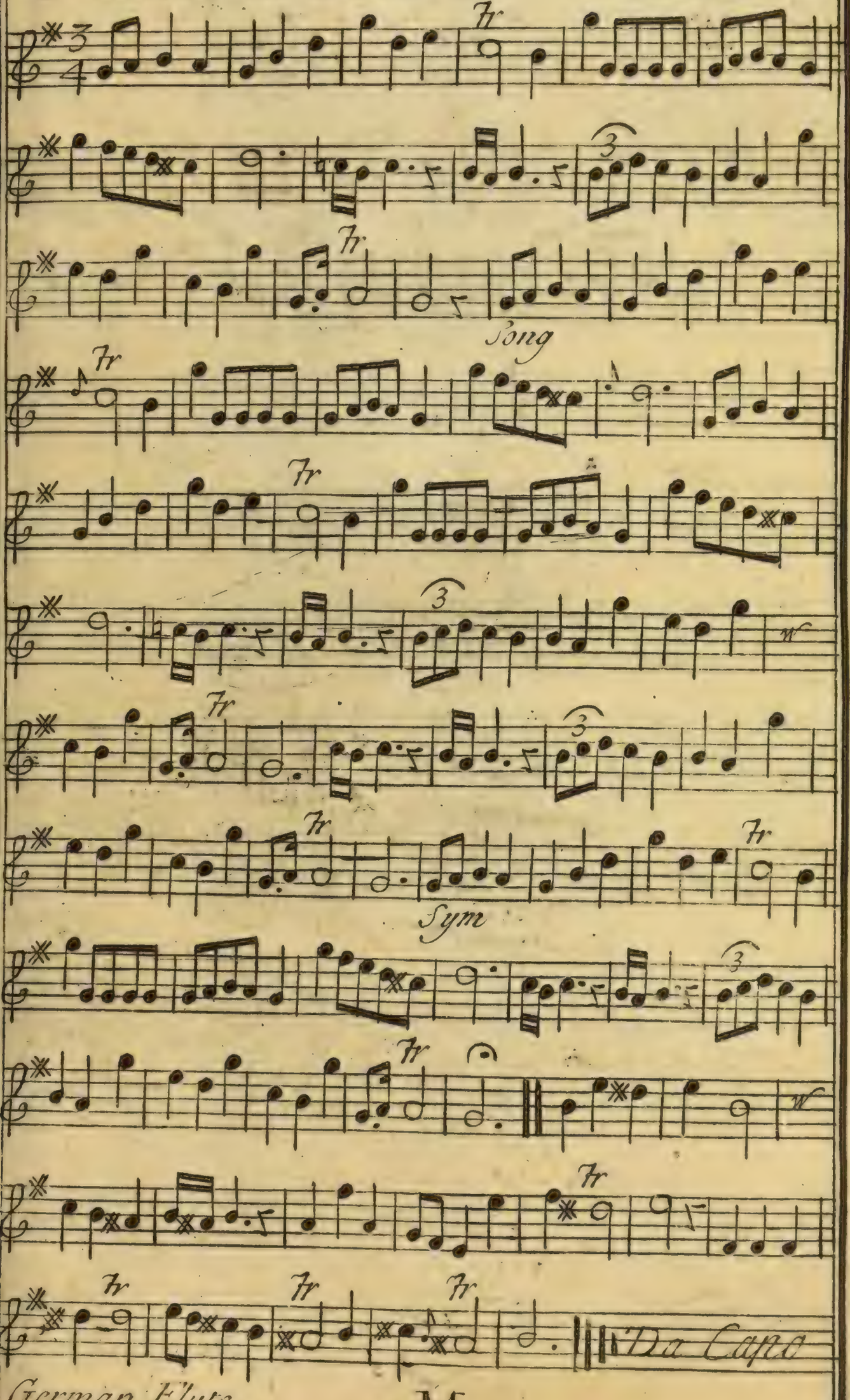
in the Opera of Parthenope



Gigue in Parthenope



Amico il Fato in Ormisda



A Favourite Air in the

Allegro

Fr

Fr

Fr

Son

Fr

Fr

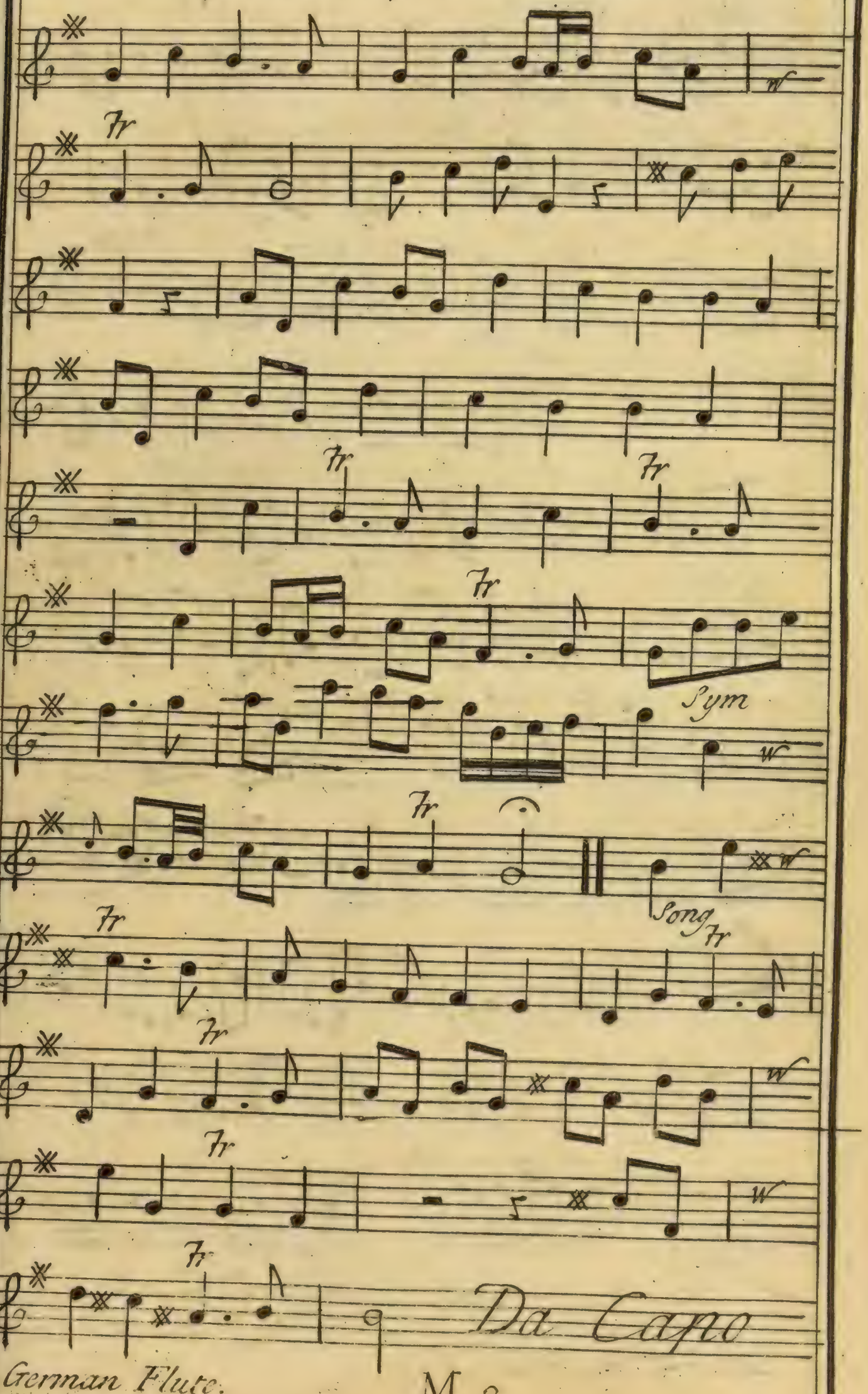
Sym

Fr

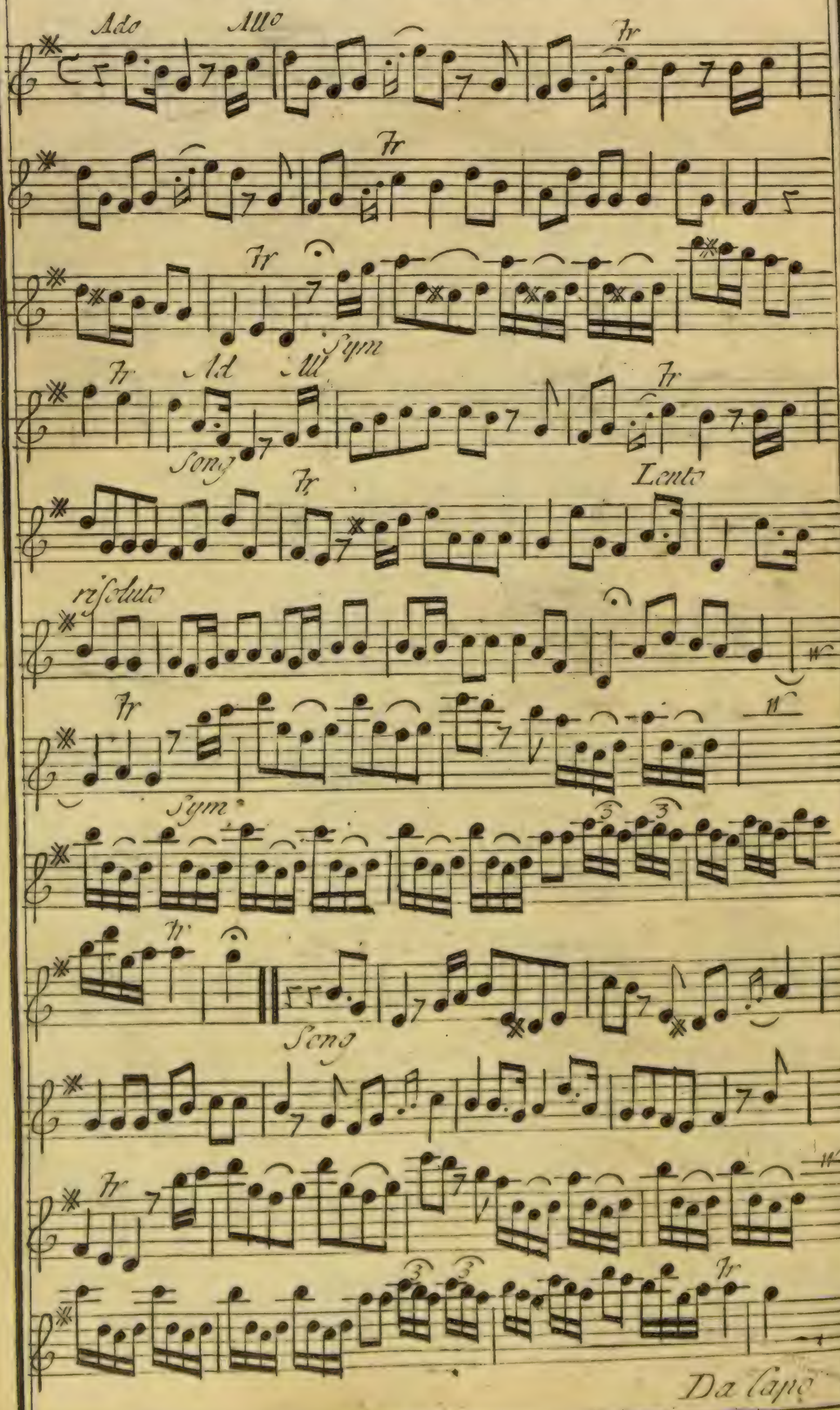
Song Fr

Fr

Opera of Ormisda.



A Favourite AIR in Ormisda



J. Smith Sculp

Instructions

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than any extant

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First observe the manner of holding your Hautboy — which is thus, place your left hand uppermost next to — your mouth and your right hand below: though there are eight holes on this Instrument besides two under ye Brass Keys making ten in all, nevertheless seven fingers will be sufficient to supply them, as for Example. ———

Let the forefinger of your left hand cover the first hole, the second finger the second, and the third finger the — next two holes. In like manner the forefinger of your — right hand must stop the next two holes, then place the — second finger of the same hand on the next hole together with the third finger on the lowest hole in view & your little finger will command the biggest brass key, so that by setting it down pretty hard it will cover the lowest hole. ———

Thus all the Holes of your Pipe being stopt, blow somewhat strong and you will distinctly hear Gsaut which is the lowest Note on the Hautboy. ———

Dsolre is the second Note, and to sound that you must lift up the little finger of your right hand. ———

For Elami or the third Note take up the third finger of your right hand. ———

For Ffaut or the fourth Note take up the second finger and put down the third of your right hand together with the little finger of the same hand on the small brass key. ———

For Gsolreut or the fifth Note, take up the little finger with the second and first finger of your right hand. ———

For Alamire or the sixth Note you must keep the first

and

and second fingers of your left hand and the third finger of your right close stopt.———

For Bfabemi or the seventh Note, stop the forefinger of your left hand & third finger of your right.———

For Gsolfaut or the eighth Note, stop only the second finger of your left hand and ye third finger of your right.——

For Dsolre or the ninth Note, stop all your fingers, only by keeping your little finger off from the Brass key, then press the Reed between your lips almost close together, and blow stronger than you did before; whereupon you will hear a sound the compass of a Note above the former. but it ought to be observed that in all the following Notes which are above this Gsaut the Reed must be kept press'd between your Lips as you did for the preceding Note, and the higher you go, still continue blowing somewhat stronger.———

To sound Ela in alt or the tenth Note, take up the third finger of your right hand and forget not to order the reed according to the former direction.———

For Ffaut in alt or the eleventh Note, take up the second finger of your right hand and set down ye third finger of the same hand placing the little finger on the small brass key.———

For Gsolreut in alt or the twelfth Note take up all the fingers of your right hand and stop all those of your left.

Alamire in alt or the thirteenth Note is sounded only by stopping the first and second fingers of your left hand.

Bfabemi

Hautboy.

B fabemi in alt or the fourteenth Note is sounded by stoping the second finger of your left hand.———

C faut in alt which is the fifteenth or highest Note, must be sounded by keeping all your fingers open.———

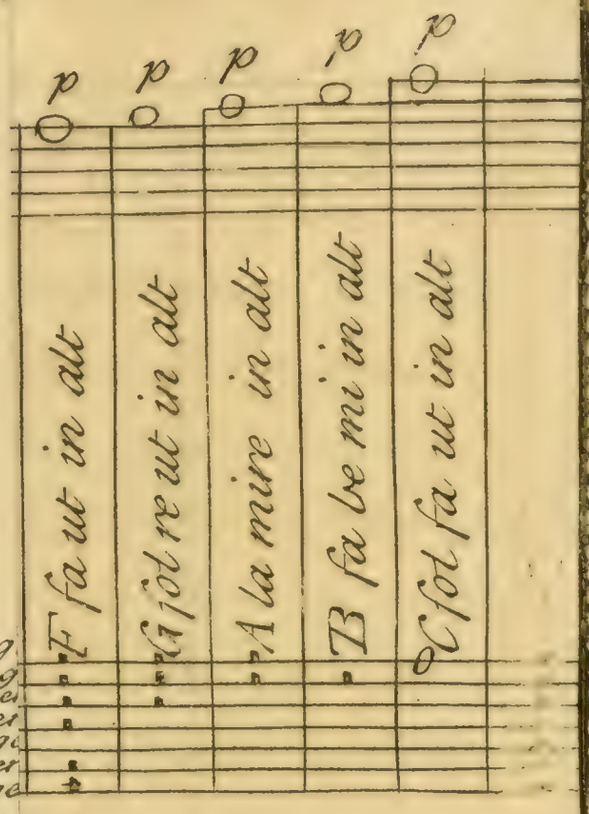
Under the Scale of Notes here subjoyned I have de= scribed seven lines, signifying the seven fingers, and the Dots marked on them are to shew which fingers must be stopt, and which not. But on the lowest line you will sometimes find a Gross denoting that your little finger must be set on the lesser brass key which lifts that off from the hole.———

Again when a Dot is placed on the lower line, you must put your little finger on the large key untill it——— beats that down to cover the hole. Observe likewise when you see this mark (p) above the head of any Note, that the Reed must then be press'd close together and blown after such a manner as I have already explain'd. This will appear more evident from the Example it self.———

A Flat is mark't thus ♭ and a Sharp thus ♯. If a Flat be placed before any Note you must play it half a Note lower than the Note naturally is. If a Sharp be placed before any Note it is to be play'd half a Note higher than the Note naturally is.

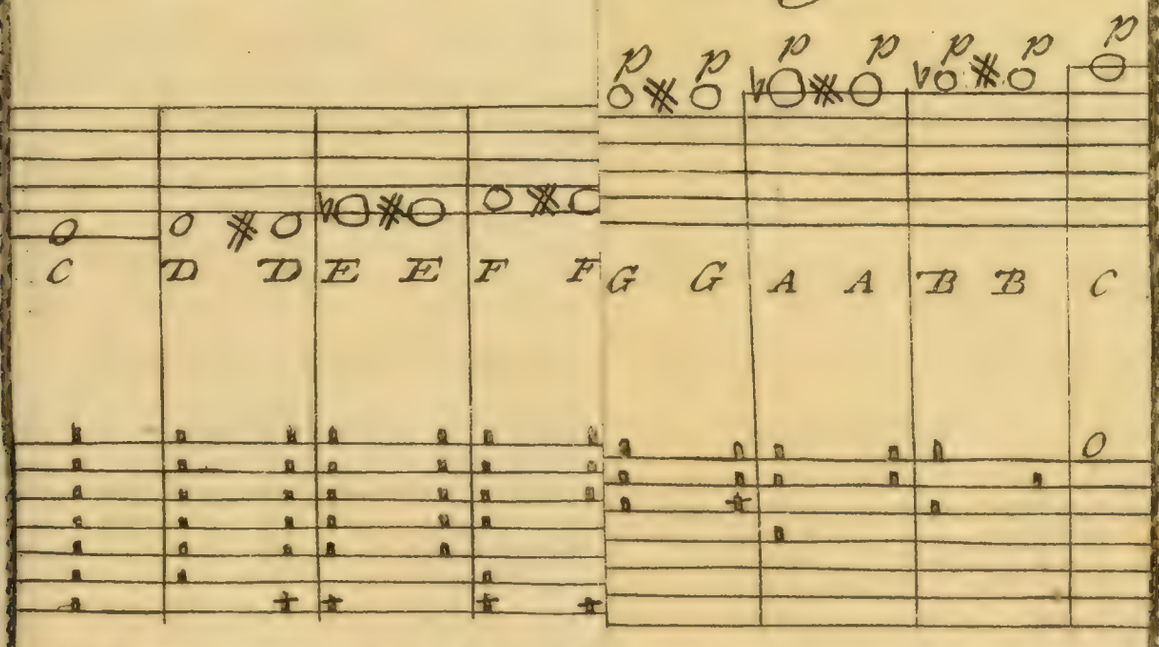
A Scale

A



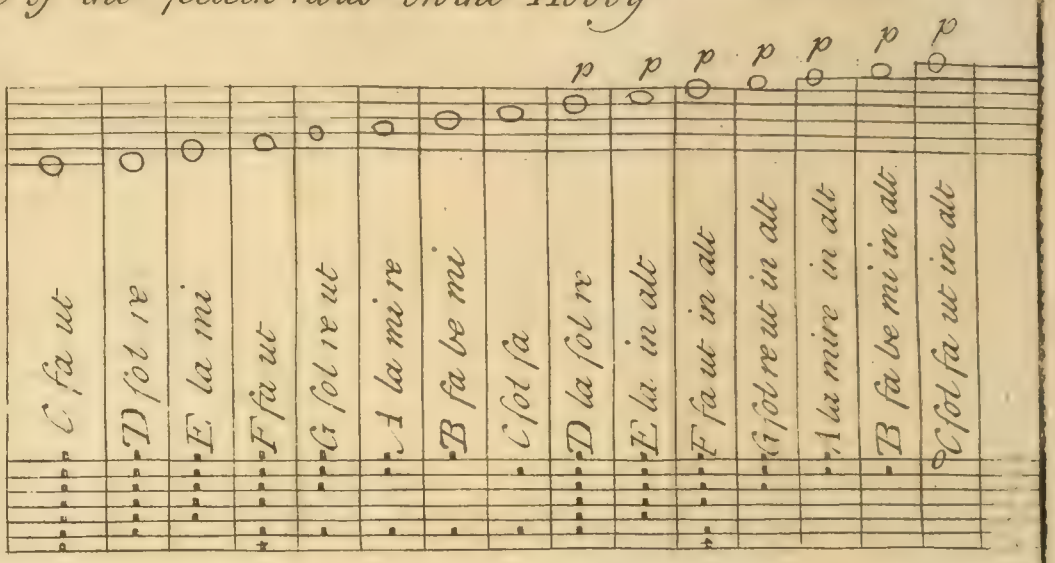
Having perus'd this Scale, a[ne or space on or between
which it stands, so that you ca[your Instrument in any
other place, you may then have[& sharp, & in taking care
to place your Fingers as the [

A Scale of all the [Hautboy.



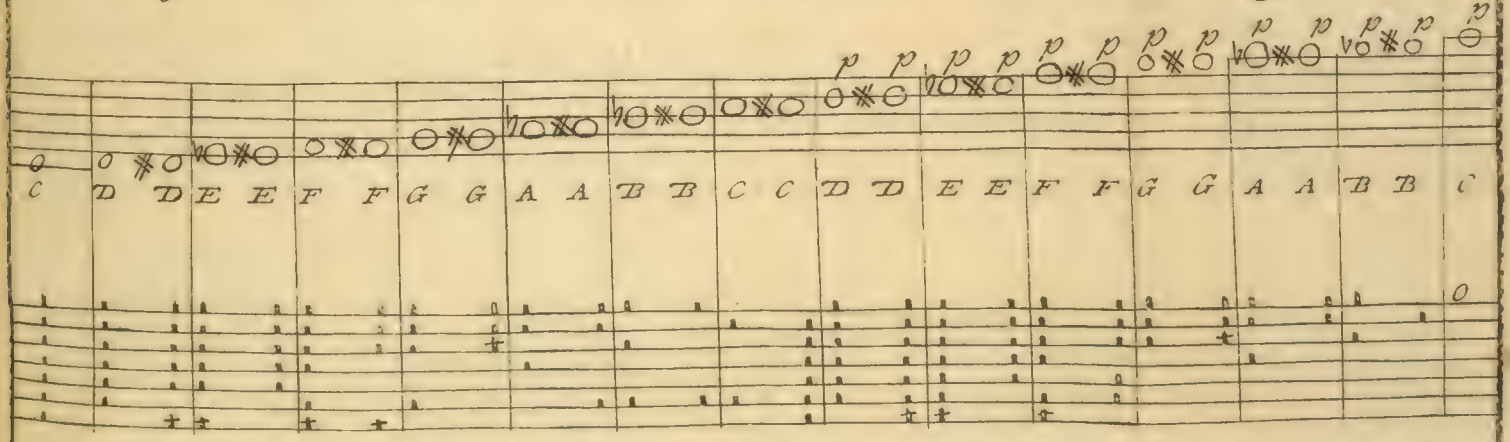
Where you meet with a Gr[ut one of those holes that are
cover'd with ye third finger of you[serve where you see this mark
(v) over ye heads of ye Notes in e[ust press ye reed almost close
between your lips and blow st[ue blowing stronger

A Scale of the plain Notes on the Hoboy



Having perus'd this Scale, and taken particular notice of every Note and of the line or space on or between which it stands, so that you can readily tell its name and know how to touch it on your Instrument in any other place, you may then have recourse to the general Scale of all ye Notes both flat & sharp, & in taking care to place your Fingers as the Dots direct you may with ease attain to play them

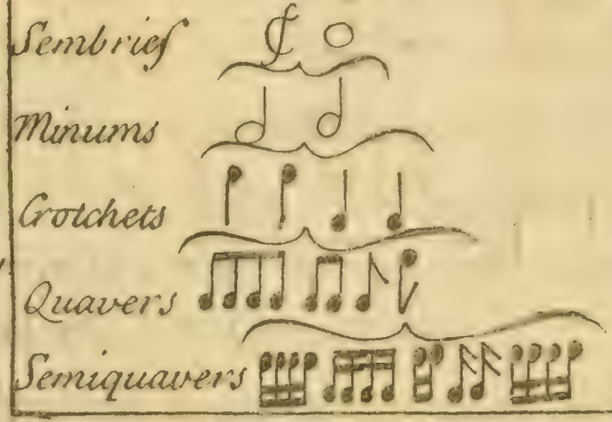
A Scale of all the Notes both flat and sharp on the Hautboy.



Where you meet with a Cross plac'd on the third line it shews that you must stop but one of those holes that are cover'd with ye third finger of your left hand, but let that be ye hole which is next your hand: observe where you see this mark over ye heads of ye Notes in ye scale which begins at D la sol re and so on all ye Notes in alt, you must press ye reed almost close between your lips and blow stronger than you did before, & ye higher you go still continue blowing stronger

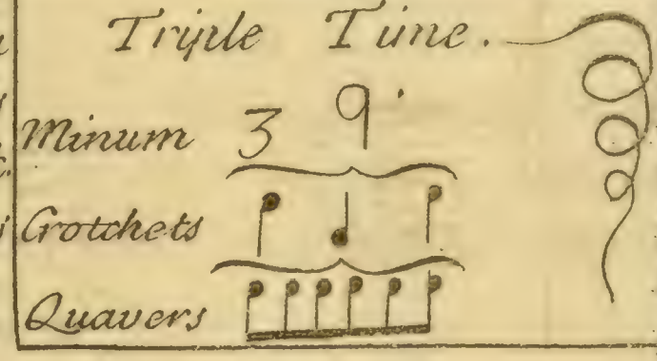
Example of the Time or length of the Notes

Common Time



There being nothing more difficult in Musick than playing of true time 'tis therefore necessary to be observ'd by all Practitioners that there are two sorts / Common, and Triple time: and is distinguish't by this C this ₵ or this 𝅗𝅥 mark: the first is a very slow movement, the next a little faster, and the last a brisk and airy time; and each of them has always to the length of one Sembrief in a Bar which is to be held as long in playing as you can moderately tell four by saying one, two, three, four; two Minums as long as one Sembrief: four Crotchets as long as 2 Minums: 8 Quavers as long as 4 Crotchets; 16 Semiquavers as long as 8 Quavers.

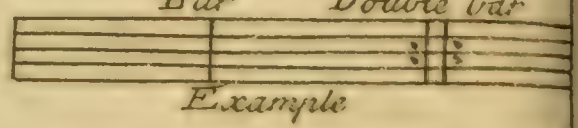
Triple Time.



Triple time consists of either three or six Crotchets in a Bar: and is to be known by this $\frac{3}{2}$ this $\frac{3}{1}$ this 3 or this $\frac{6}{4}$ mark. to the first there is three Minums in a bar and is commonly played very slow: the second has three Crotchets in a bar and they are to be playd slow, the third has the same as the former but is play'd faster, the last has six Crotchets in a bar & is commonly to brisk tunes as Jiggs & Passys. When there is a prick or dot following any Note it is to be held half as long again as the Note it self is, let it be Sembrief, Minum Crotchet or Quaver. When you see a Sembrief rest you are to leave off playing as long as you can be in counting four a Minum rest as long as you tell two and a Crotchet one and so in proportion a Quaver and Semiquaver. you may know how these rests are mark'd by ye following Example. Sembrief Rest, Minum Rest, Crotchet Rest, Quaver Rest, Semiquaver Rest

Triple Time is multiplied by three and consists of 1 prick't Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar. Whereas in Common Time 1 Semibrief or 2 Minums or 4 Crotchets, or 8 Quavers or 16 Semiquavers may in like manner be contain'd within 1 Bar.

Now a Bar is a line drawn cross the five lines of y^e^ Scale as you may observe in the Example.



A double Bar is set as Occasion serves to shew that the strain ends there, and that every strain must be play'd twice over. Furthermore in most Lessons you will find a dot or prick on the side of a Note which signifies that such a note whereto this dot is fix'd must be held half as long again as the time of the Note it self requires whether it be Sembrief, Minum, Crotchet or Quaver.

As for the tails of the Notes they may be turned upward or downward at pleasure. so the heads be made full and fix'd in their proper places.

Having explain'd the Scale of the Gamut both as it is natural and otherwise. there remains only some Directions for the distinguishing of certain marks which are usually set at the beginning of the staves or lines. The first is that of the Cliff which is made thus Some other marks are also inserted in most Lessons after the Cliff viz: the flats and sharps, but they have been described before: therefore I shall only add here that the Flats are used for Ela, Bfabemi and Alamire. and that if one or more of these Flats are placed next the Cliff, it ought to be understood that all the Notes on that line or in those spaces where they stand must be played flat throughout the whole Lesson. unless you meet with a sharp prefixt to any one of them, shewing that that

particular

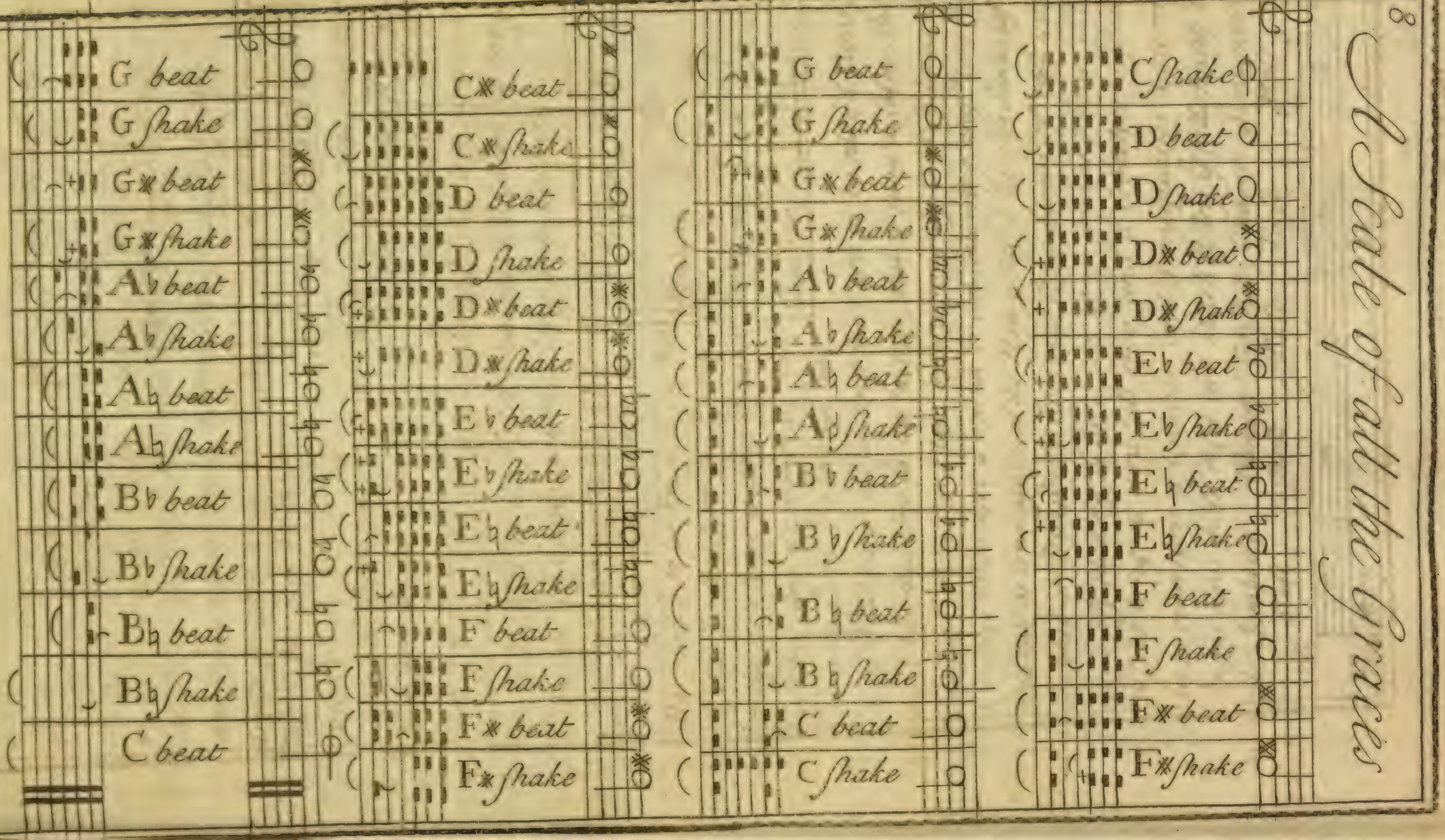
particular Note must be play'd sharp; the sharps are applied to Golfaut, F-fa-ut, and G-sol-re-ut. so that all the Notes found in those Places are to be play'd sharp unless prevented by a Flat.

An Example of the Graces.

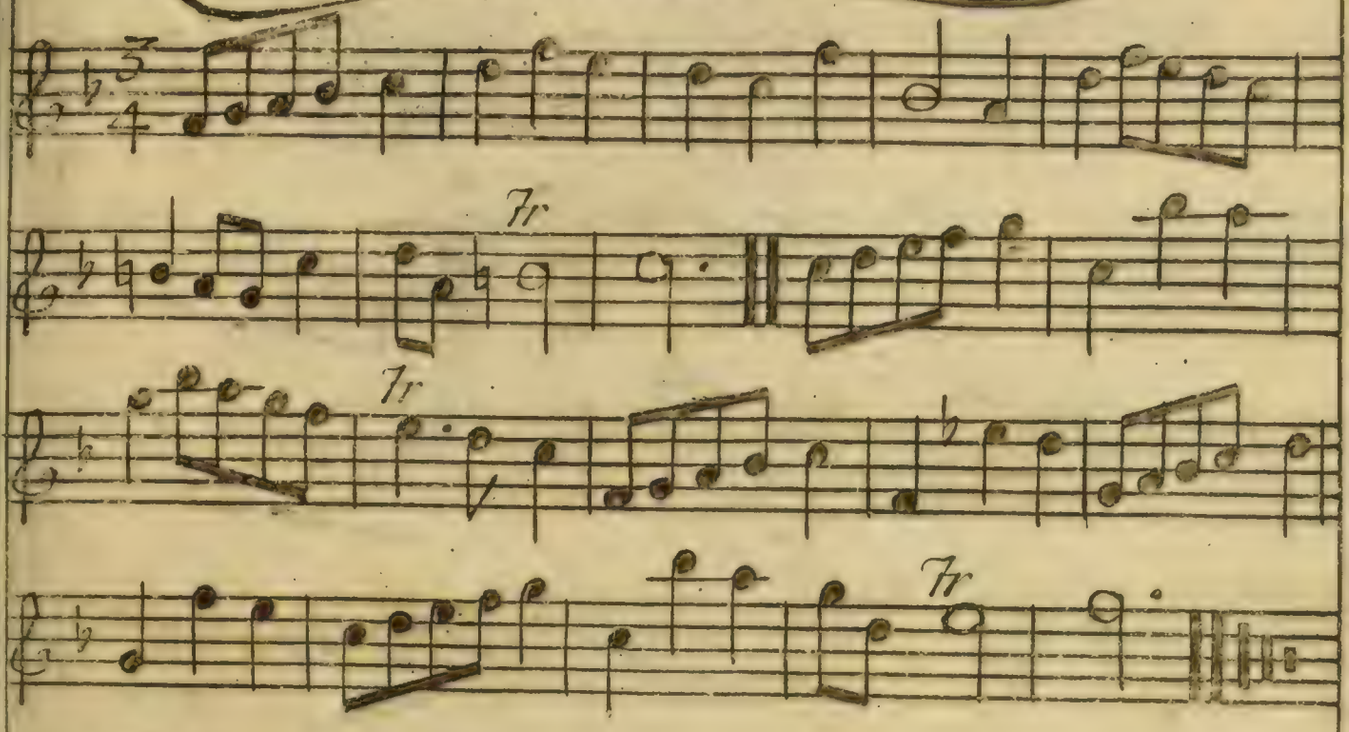
For the greater encouragement of Practitioners I have here subjoyn'd a Scale wherein are described the usual Graces, the first of which is a Beat mark'd thus (+) shewing on whatsoever line it is plac'd that the finger answering thereto must be just beat down and lifted up again. A Shake is mark'd thus (tr) or thus (=) and denotes wheresoever it is plac'd that such a finger must be shook off, always remembring to sound the Note next above it, before you begin to shake and let the proper Note be distinctly heard at last, as it plainly appears from the Example: for by observing the Directions of the Dotts you may soon learn to beat or shake any Notes as occasion serves. A Slur is known by this mark (⌒) and is often drawn under two, three or more Notes, to signifie that all those Notes are to be sounded with one Breath. Also the former Characters direct for the shakes and beats in the following scale, nevertheless in the Lessons a shake is otherwise marked over the heads of those Notes that are to be shaken thus (=) and a beat thus (+).

Hautboy.

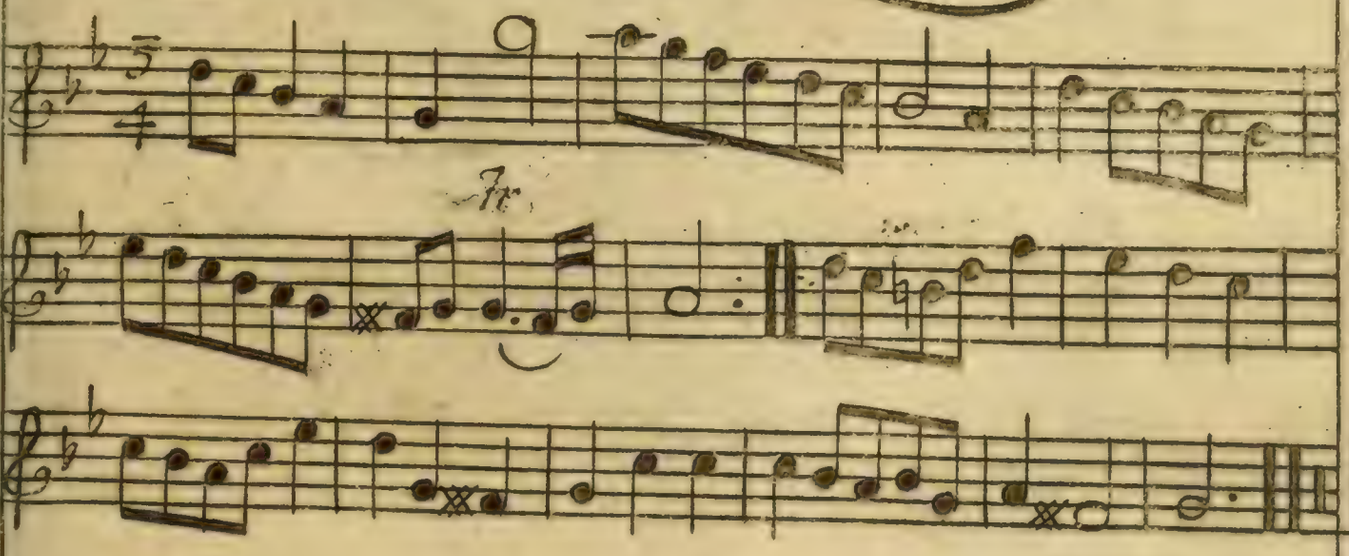
A Scale of all the Graces



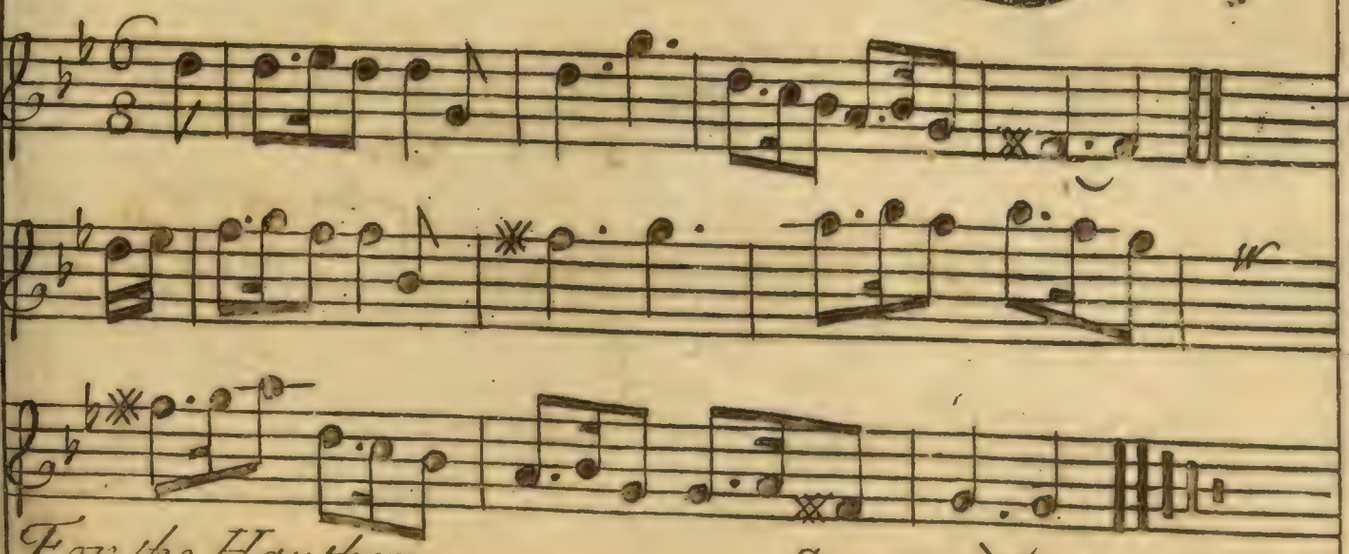
Minuet.



Minuet.



Rigadoon



Minuet

Tr

Tr

Tr

Tr

March

Tr

Tr

Tr

Tr

Tr

Tr

For the Haulboy.

March

Tr

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DC

Minuet

Tr

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Minuet

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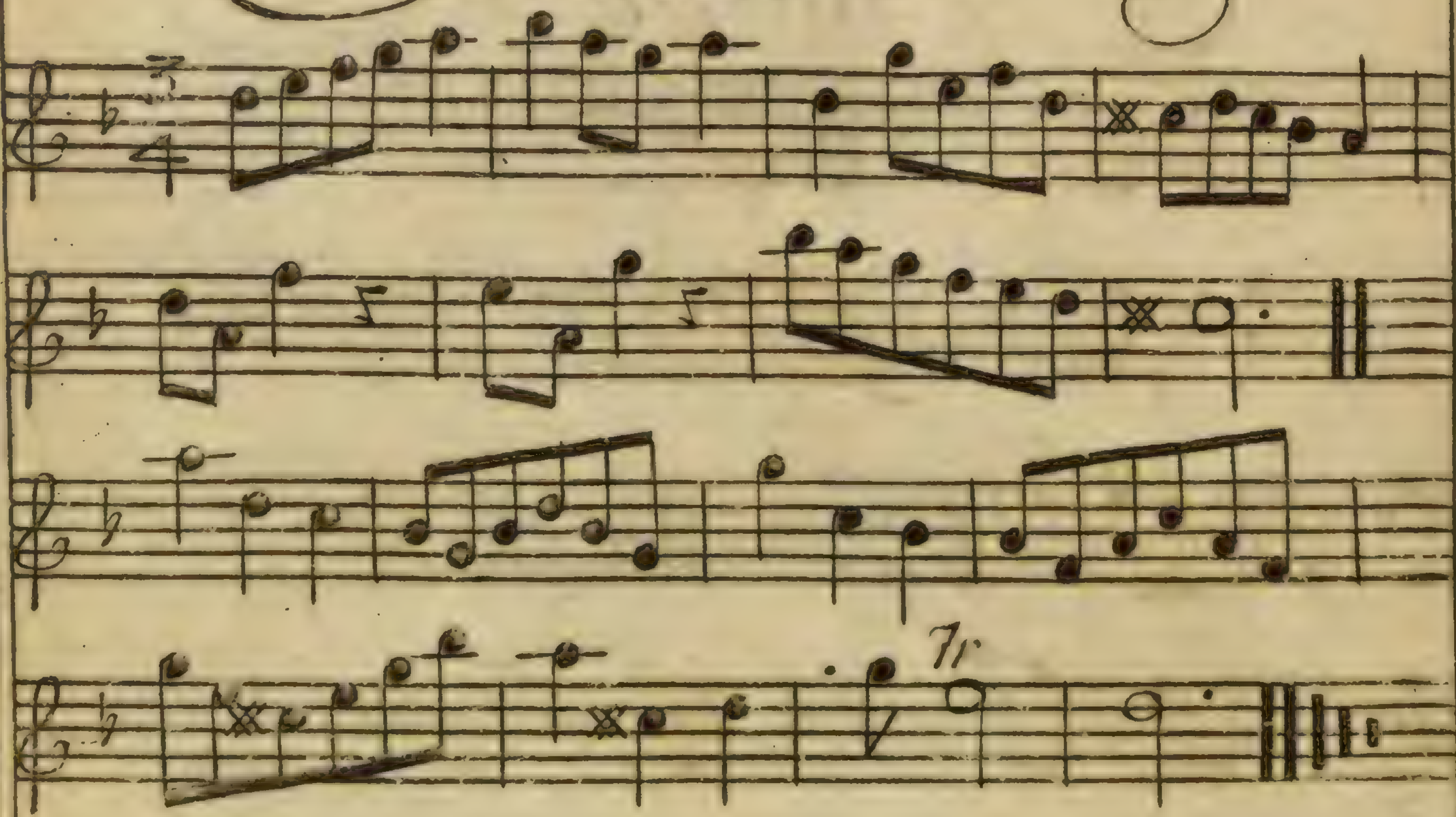
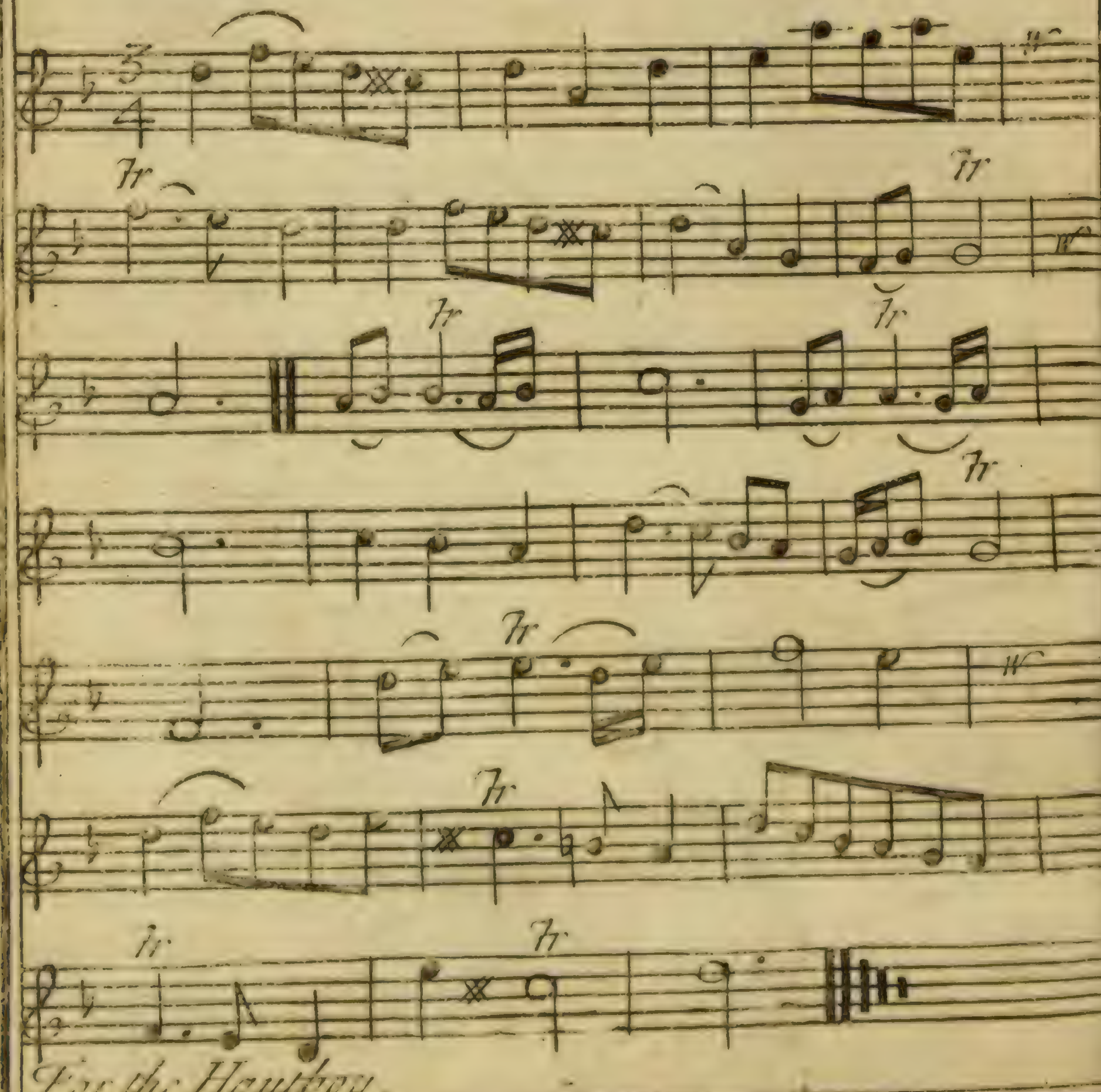
Tr

For the Hautboy.

Minuet

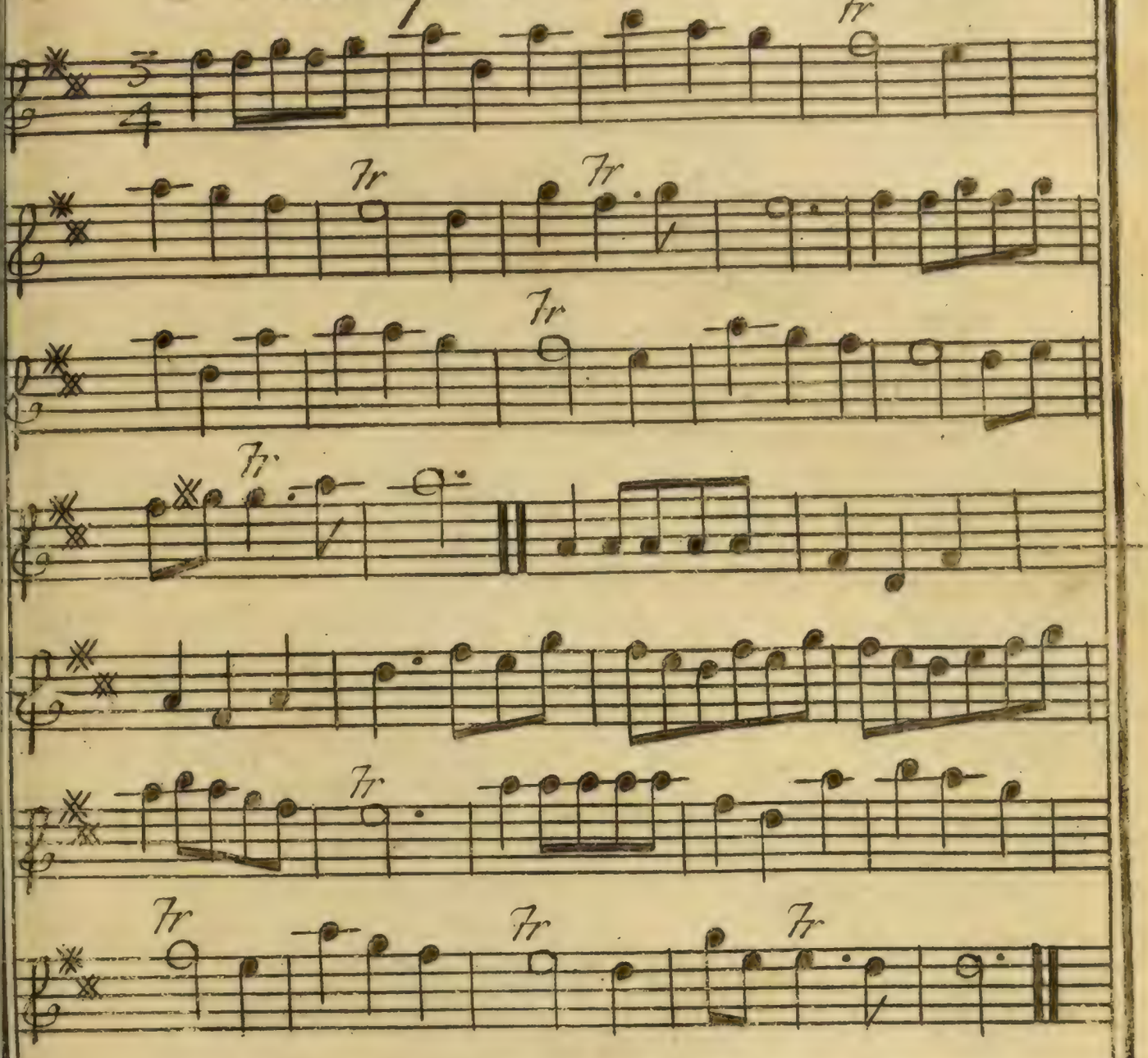


Minuet

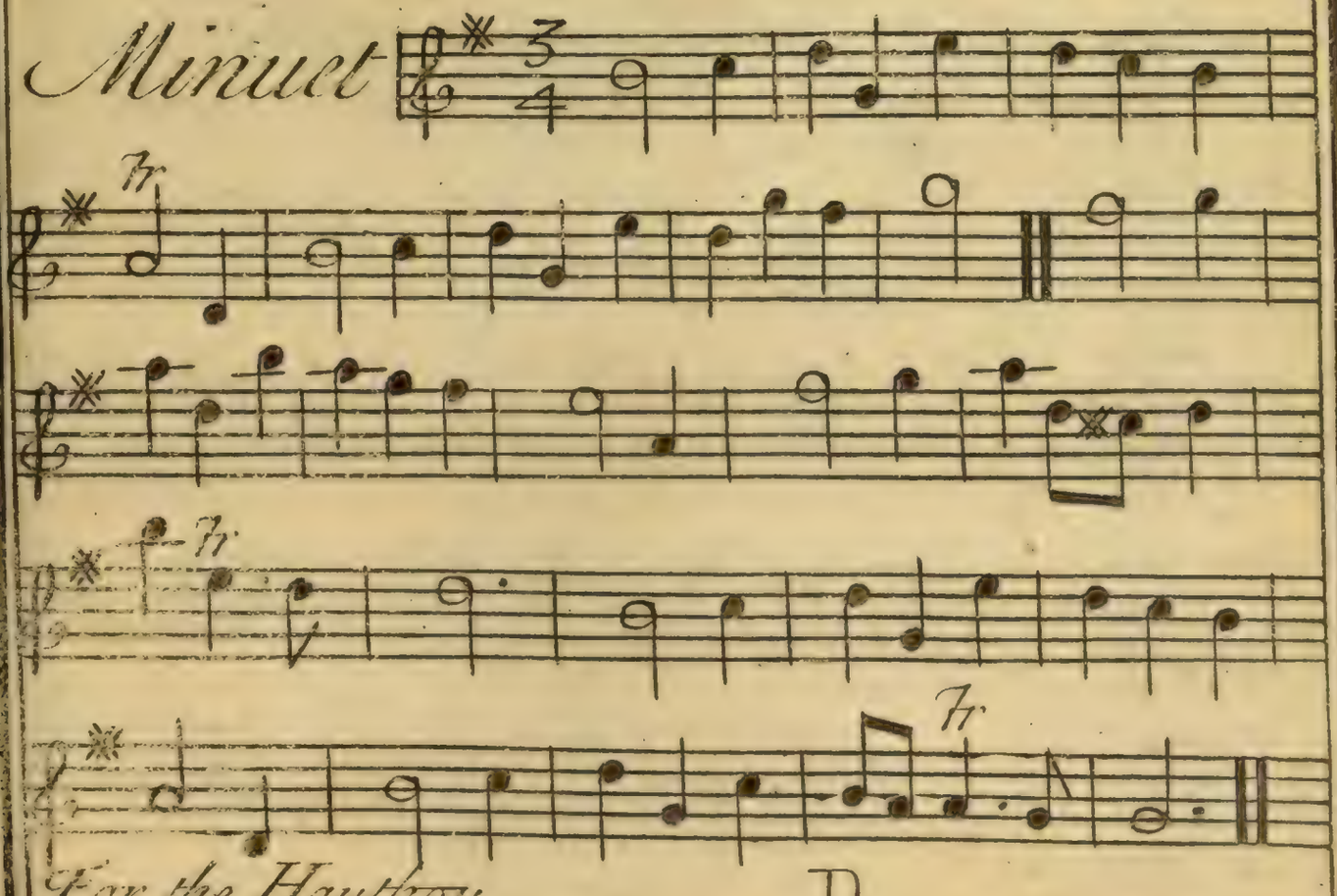


For the Hautboy

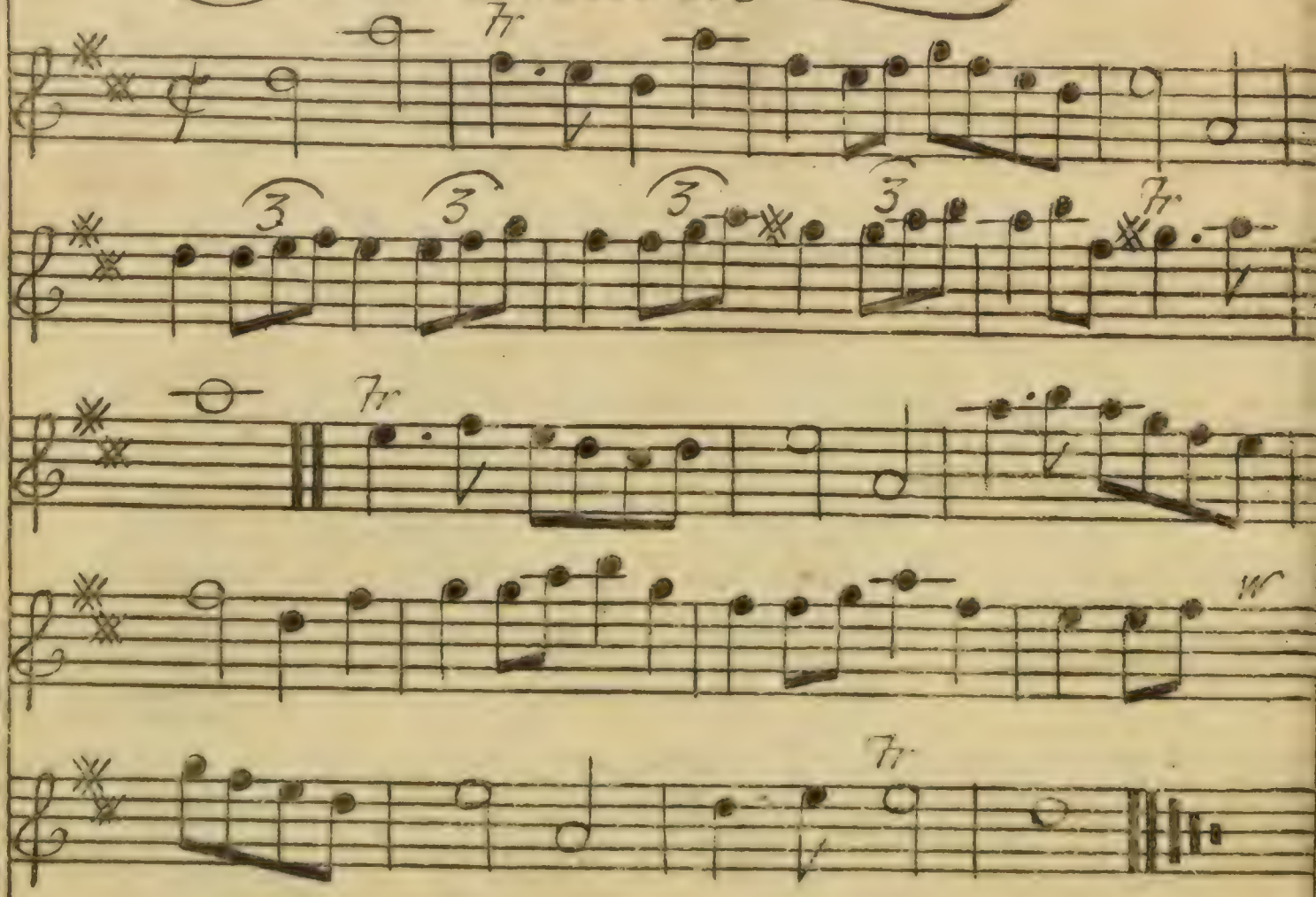
Trumpet Minuet



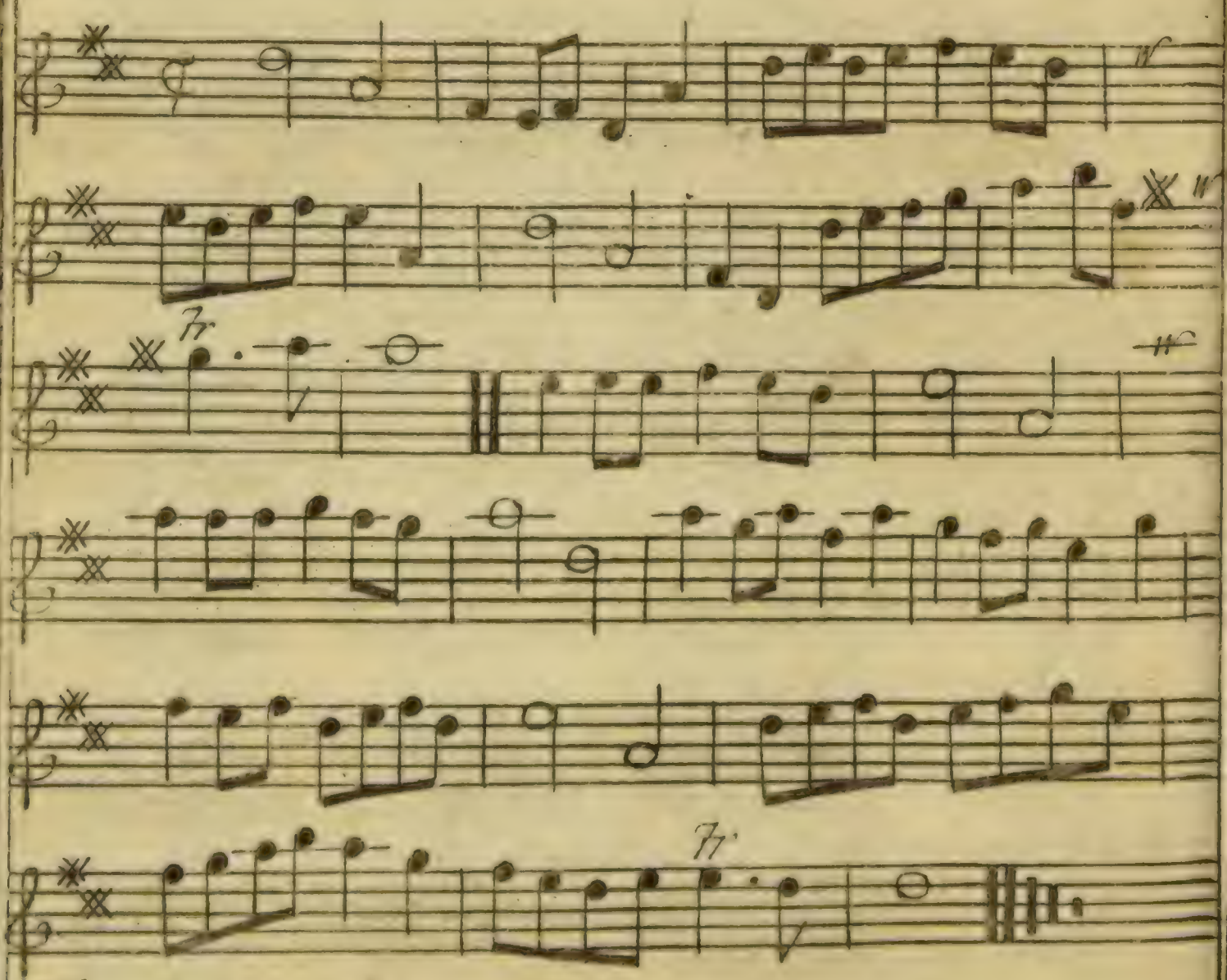
Minuet



A March

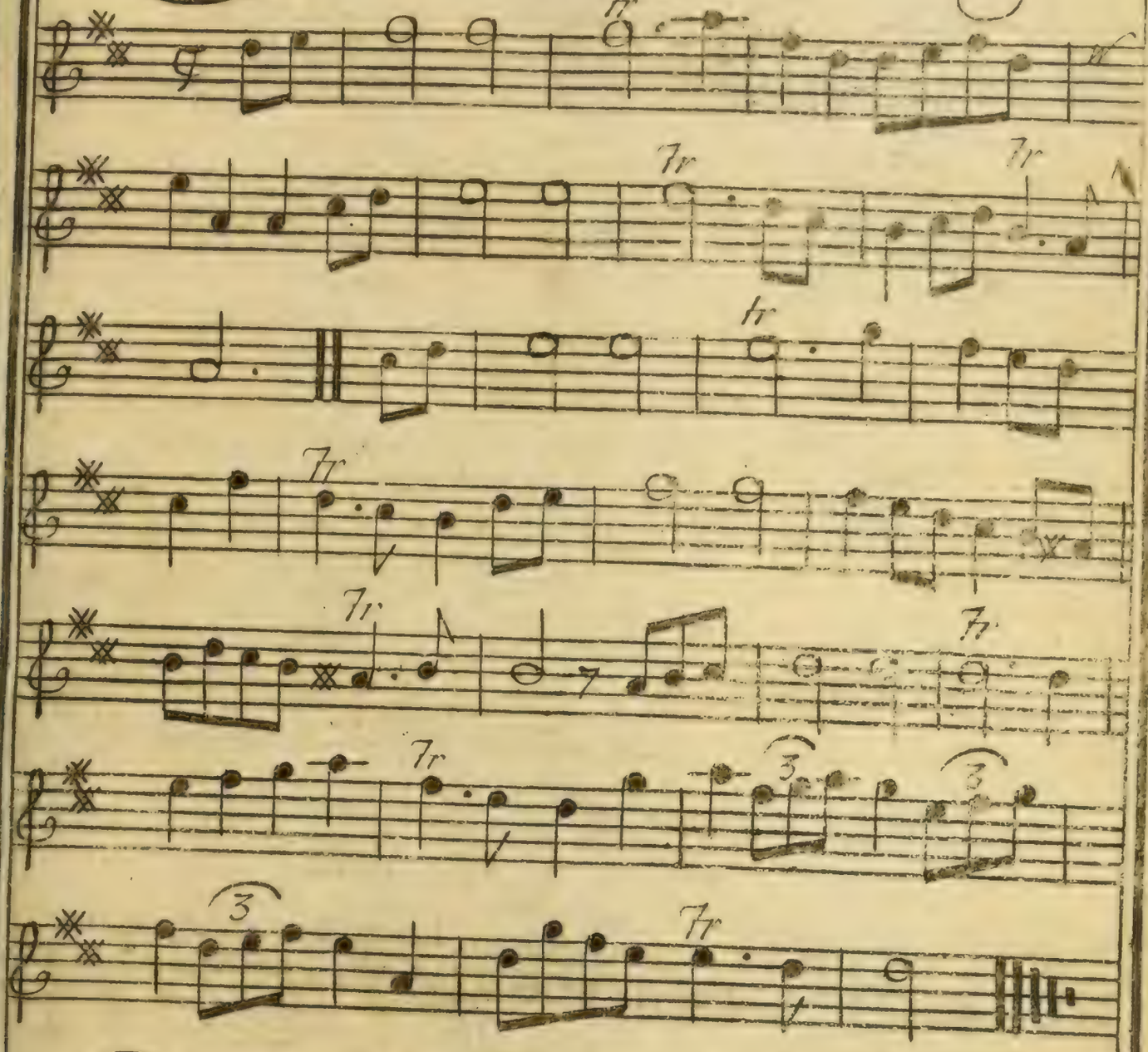


A March

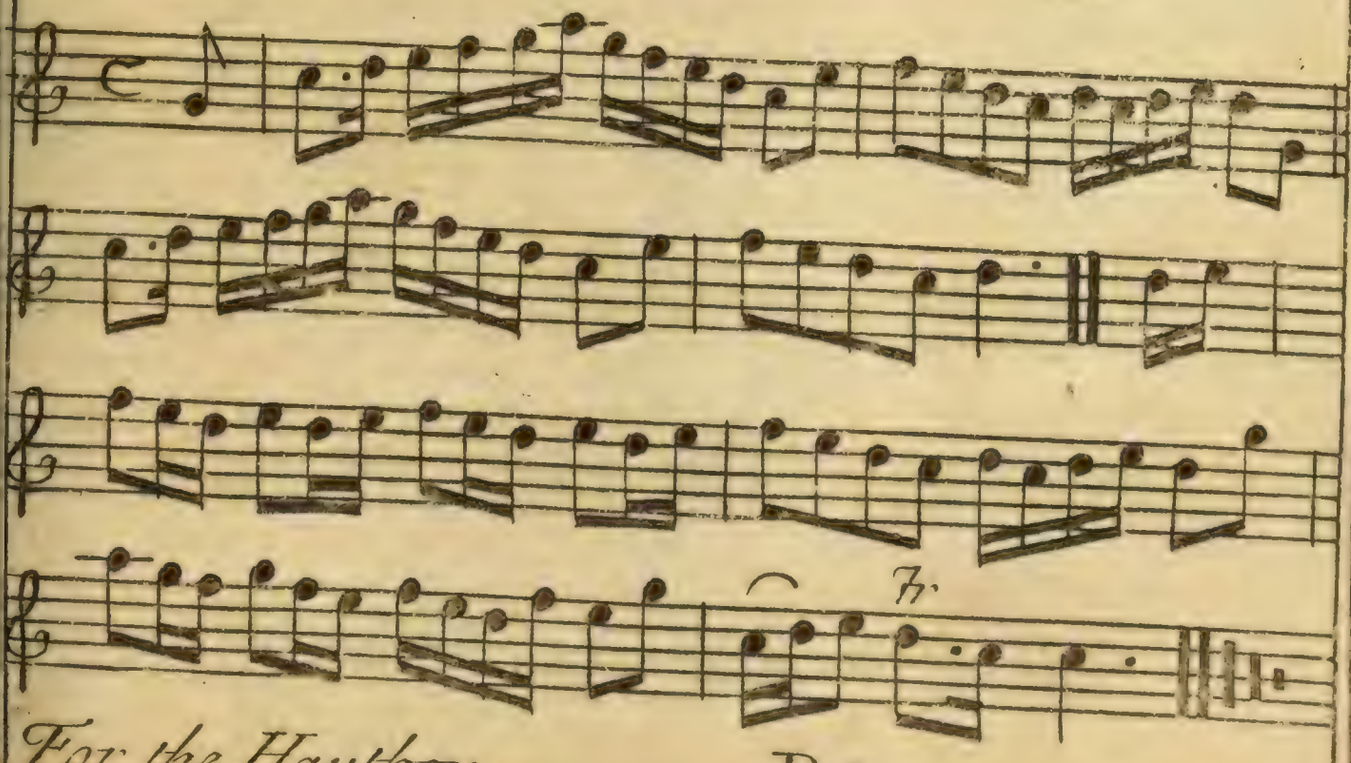


For the Hautboy.

A March



A March



March

Tr

W

Tr

Tr

Trumpet Minuet

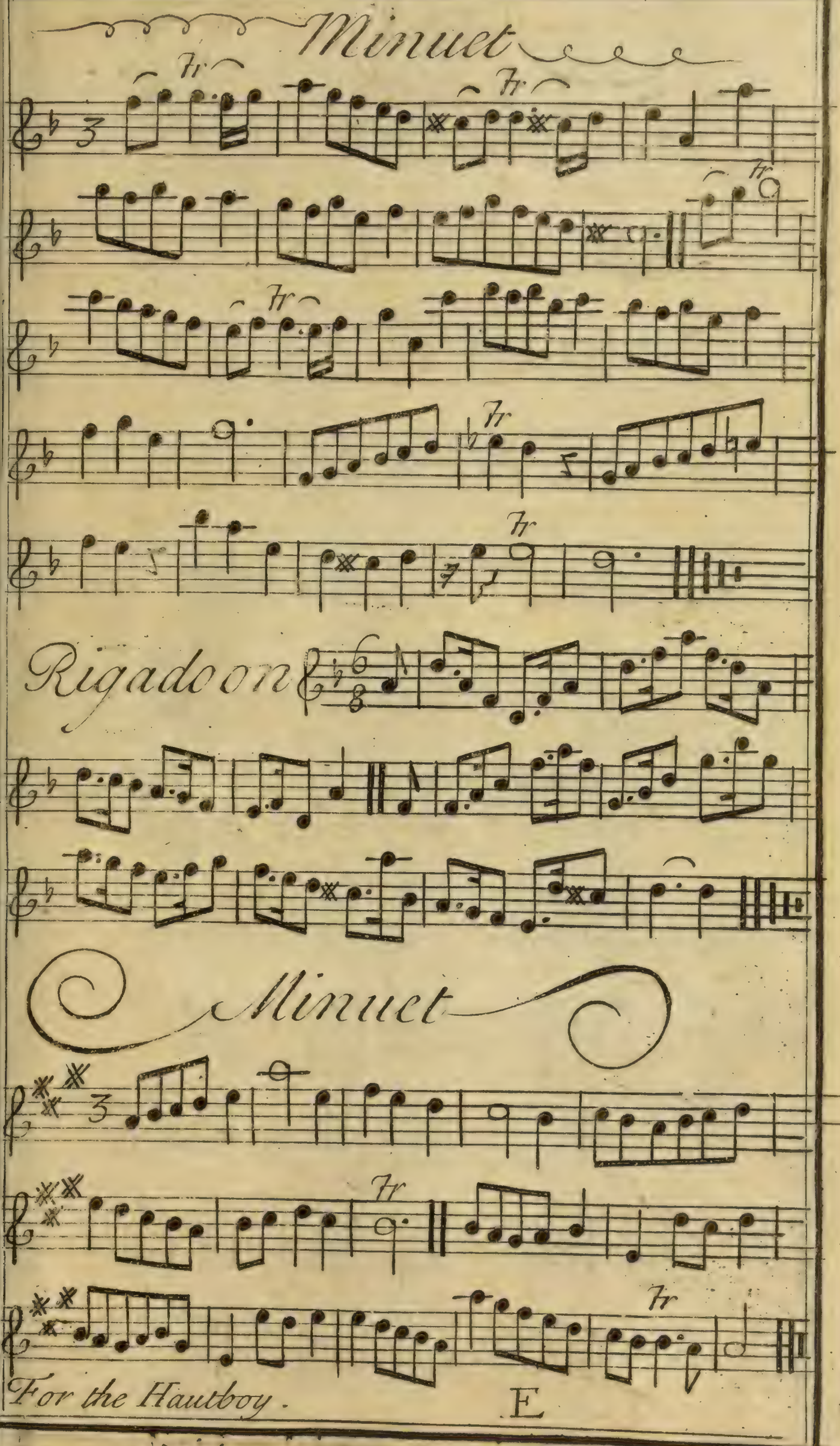
Tr

Tr

W

Tr

For the Hautboy.


Minuet
Rigadoon
Minuet

Minuet

Tr

Tr

Tr

Tr

Minuet

Tr

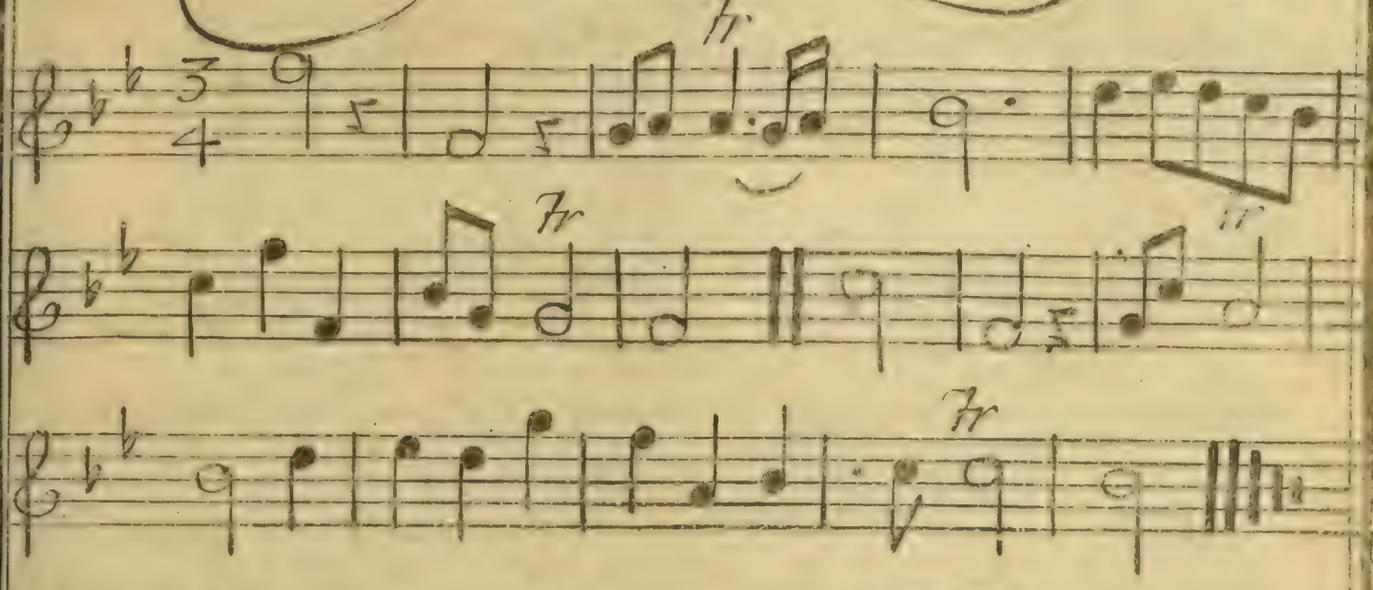
Tr

Tr

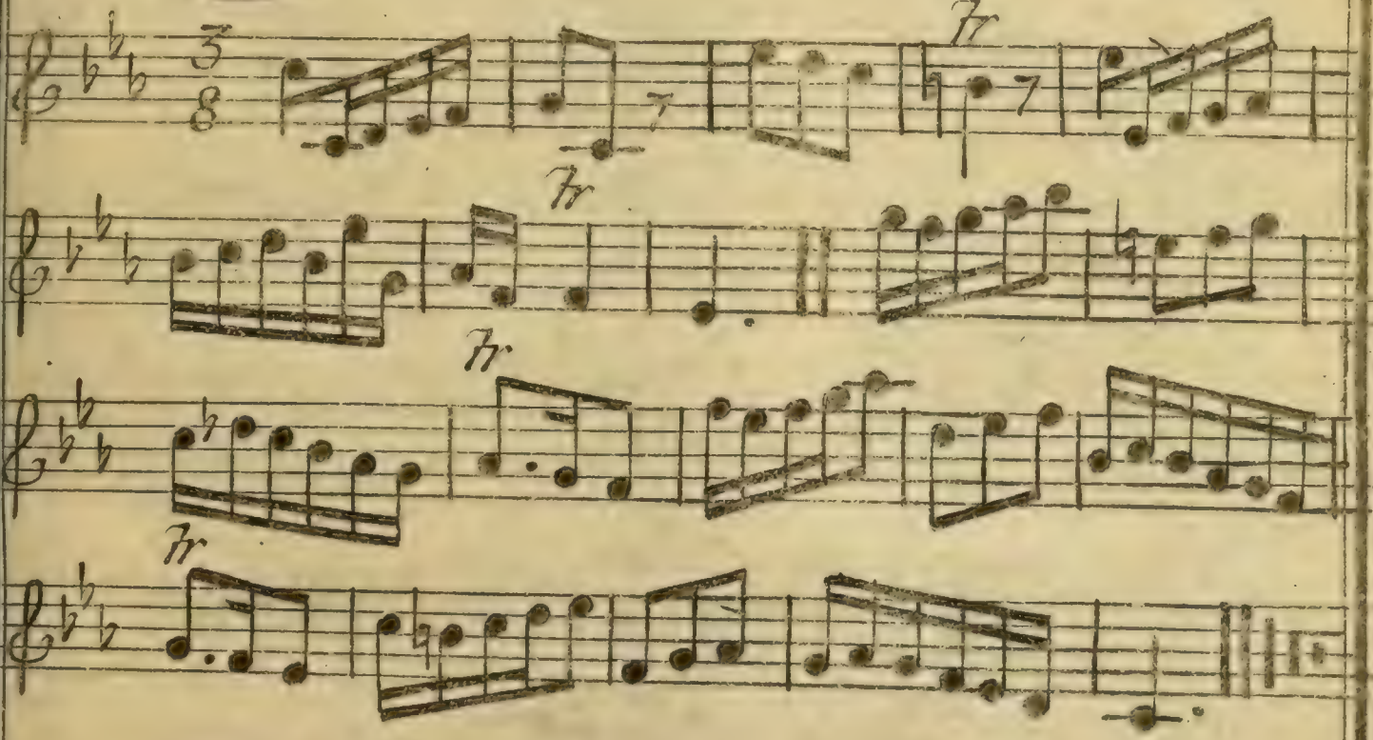
Tr

For the Hautboy.

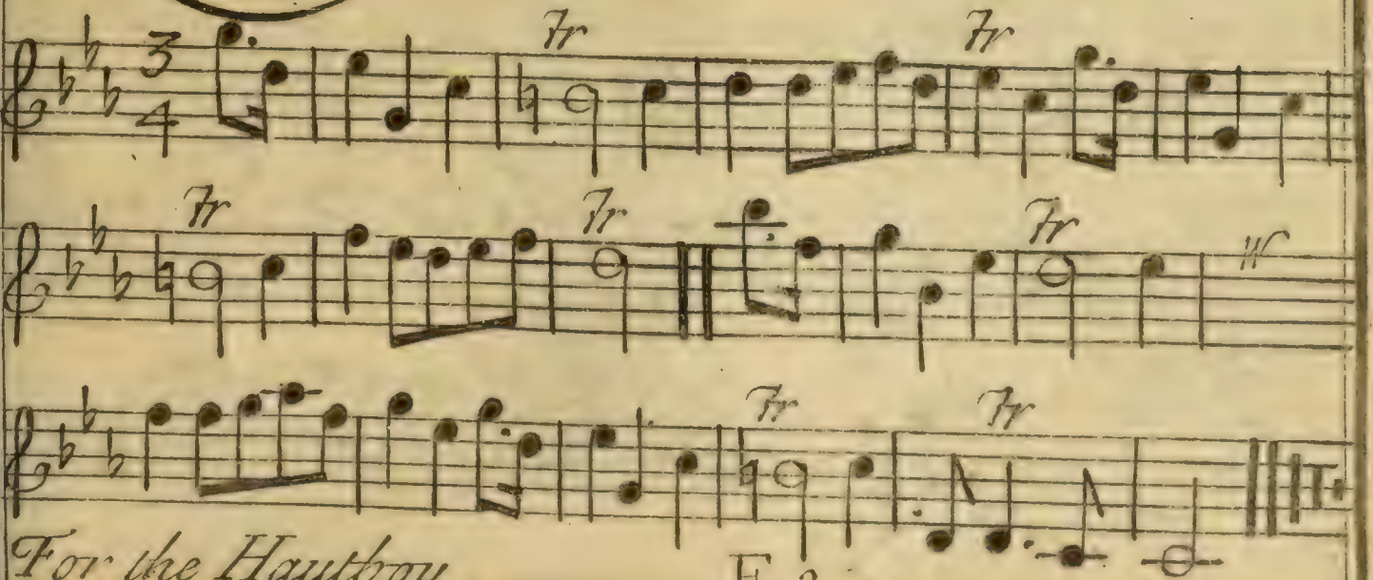
Minuet



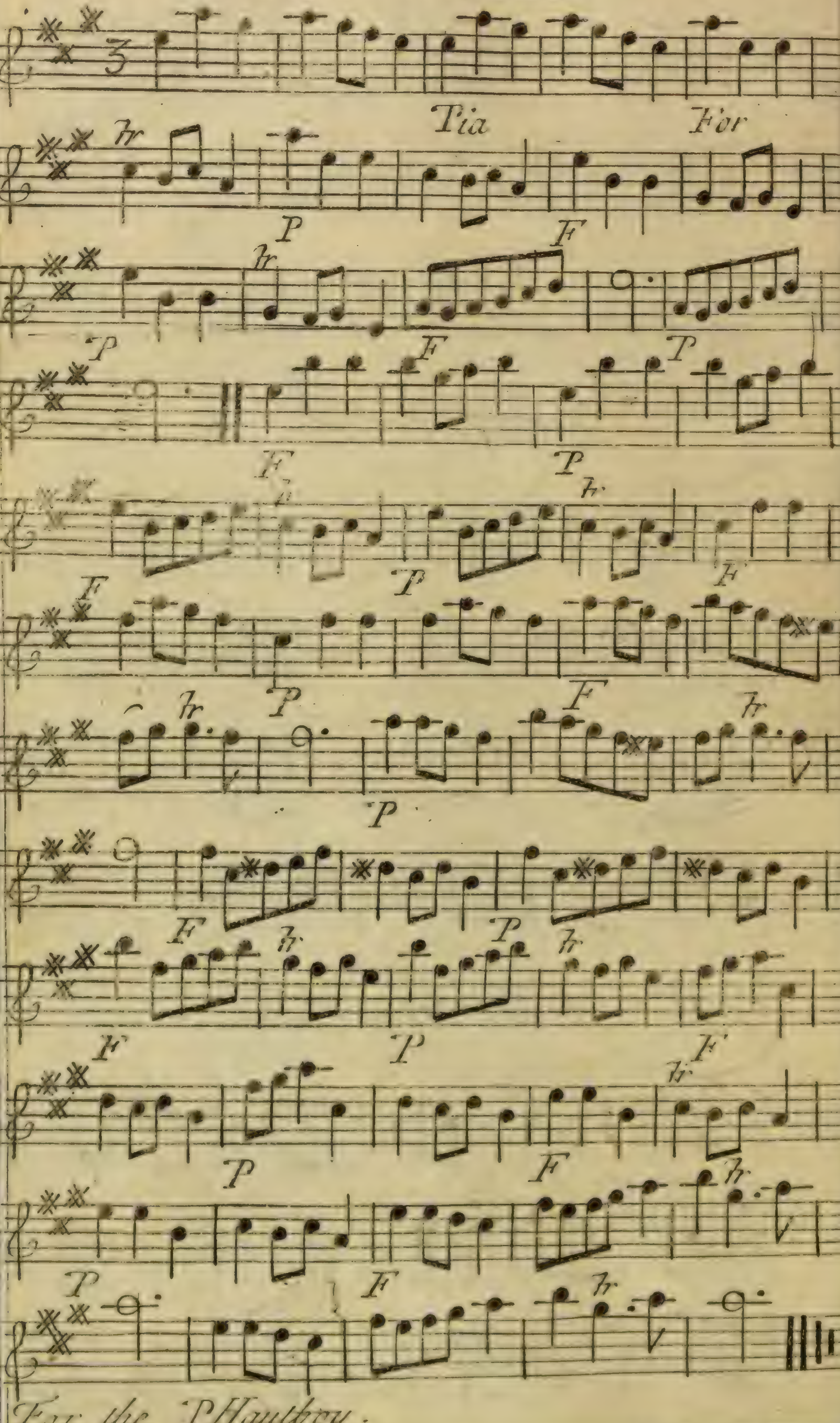
Minuet



Minuet



Eccho Minuet

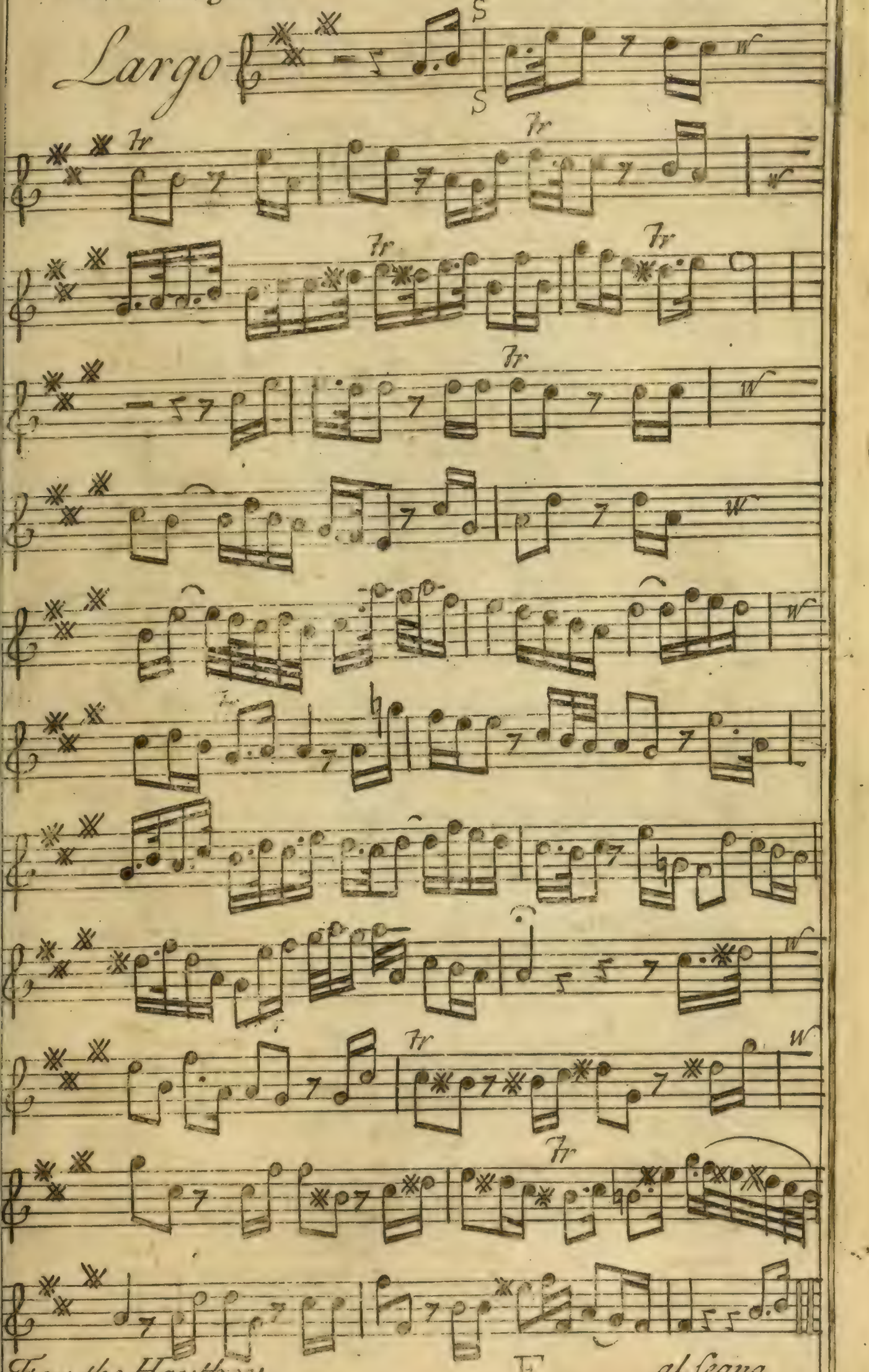


For the Hautboy.

Fals'imagine

OTHO

Largo

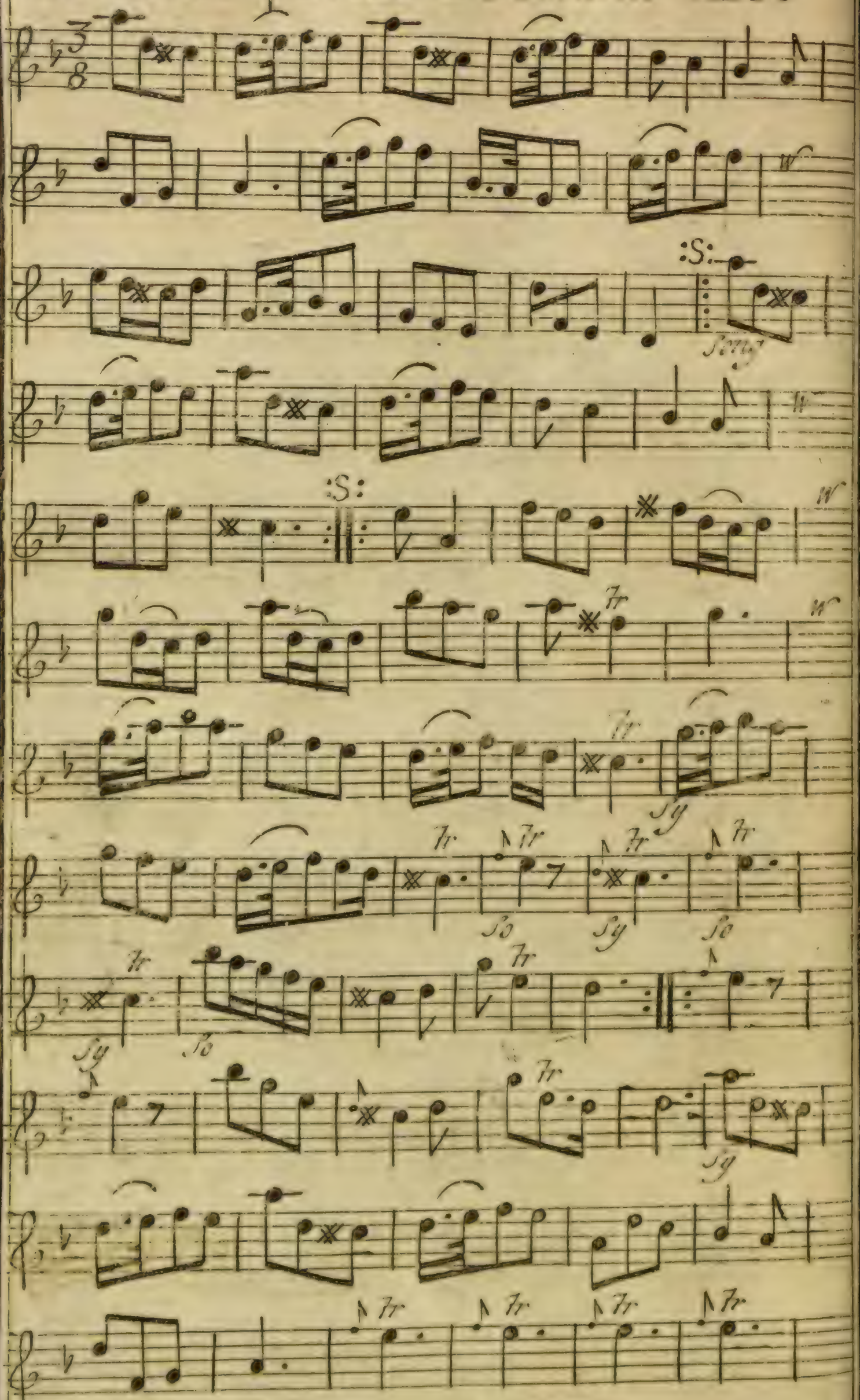


For the Hautboy.

F

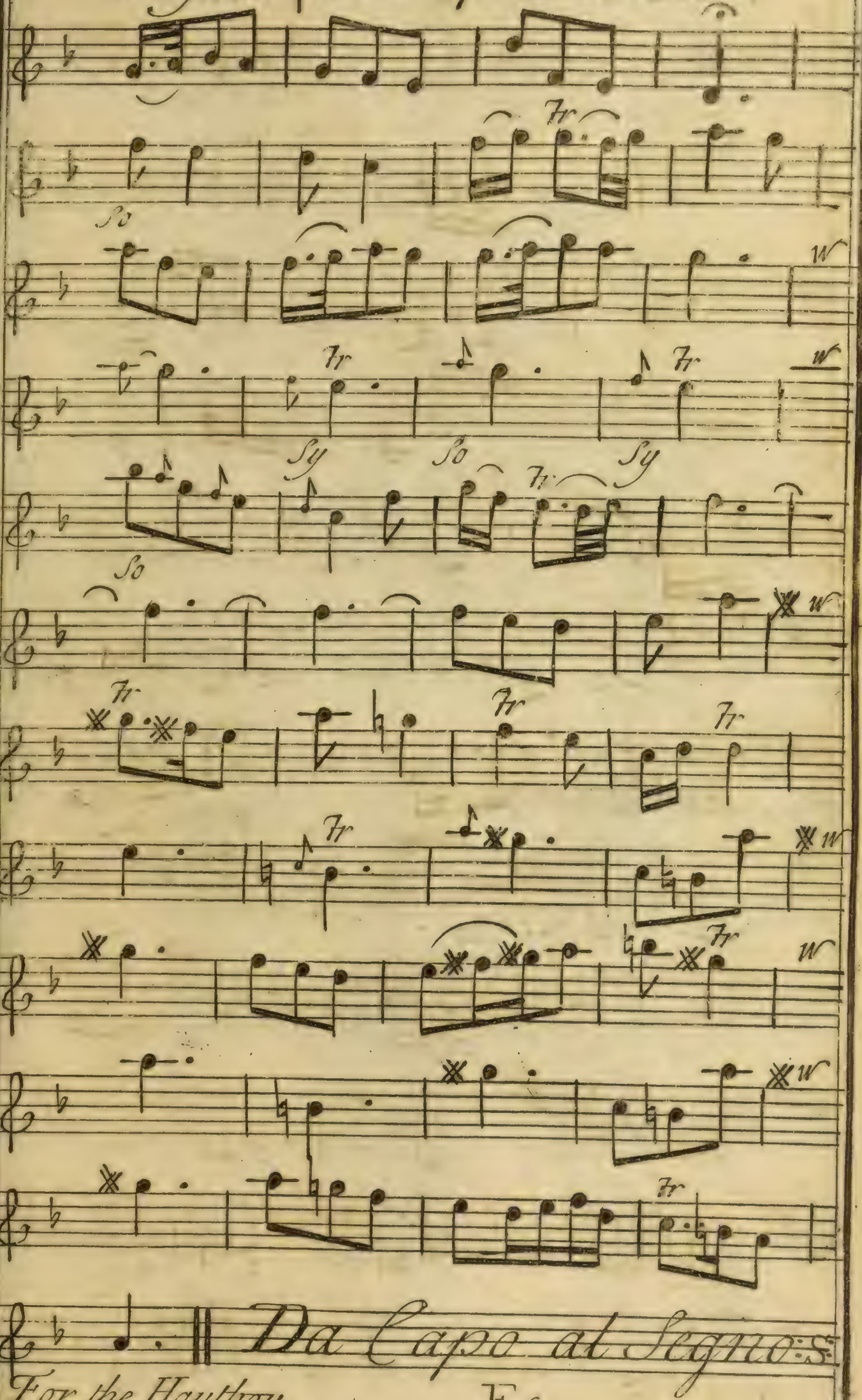
al segno

Beuche povera *a Favourite AIR*



For the Haulboy.

in y^e Opera of Flavius.

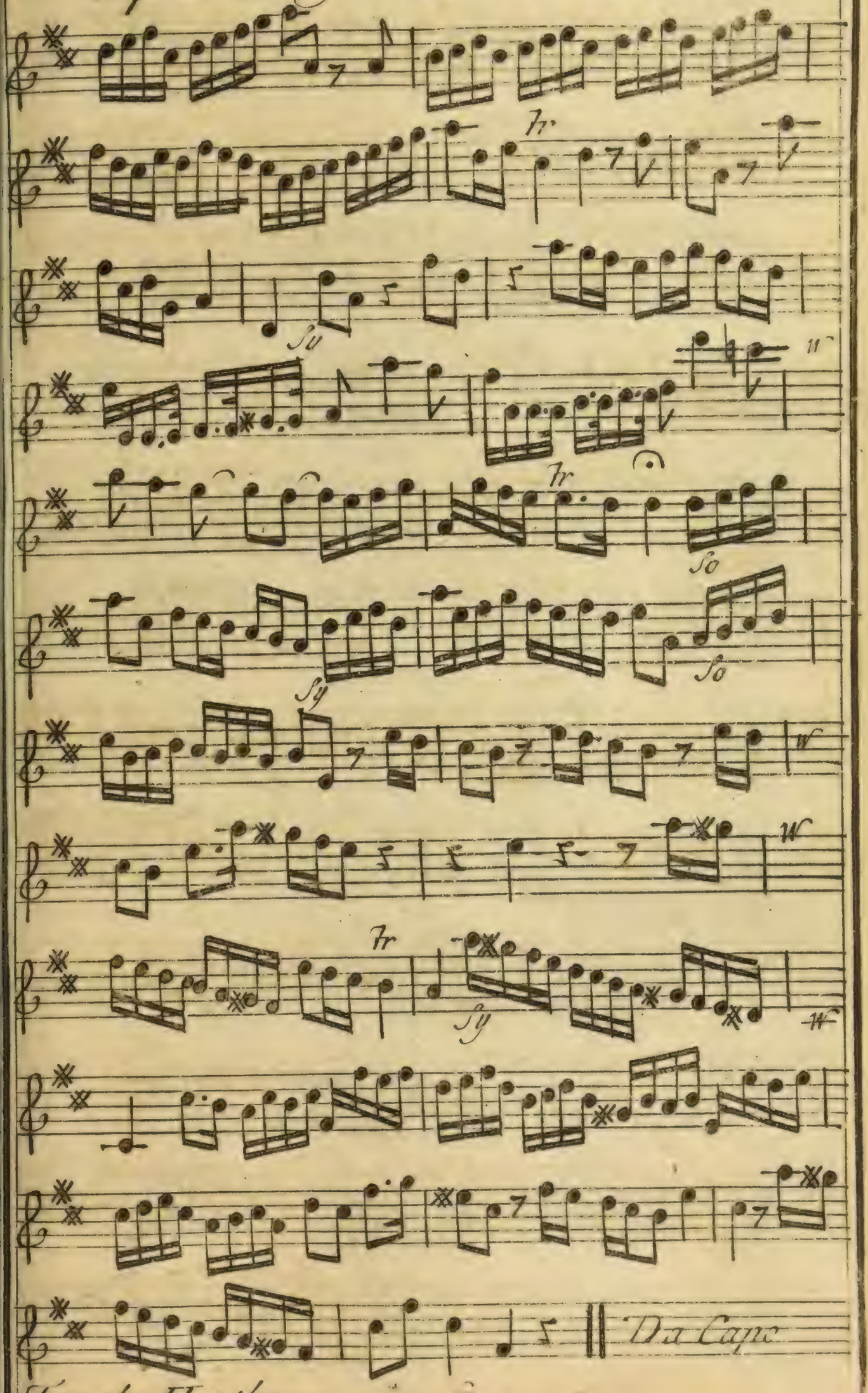


For the Hautboy.

A Favourite AIR in the

For the Hautboy.

Opera of Radamistus

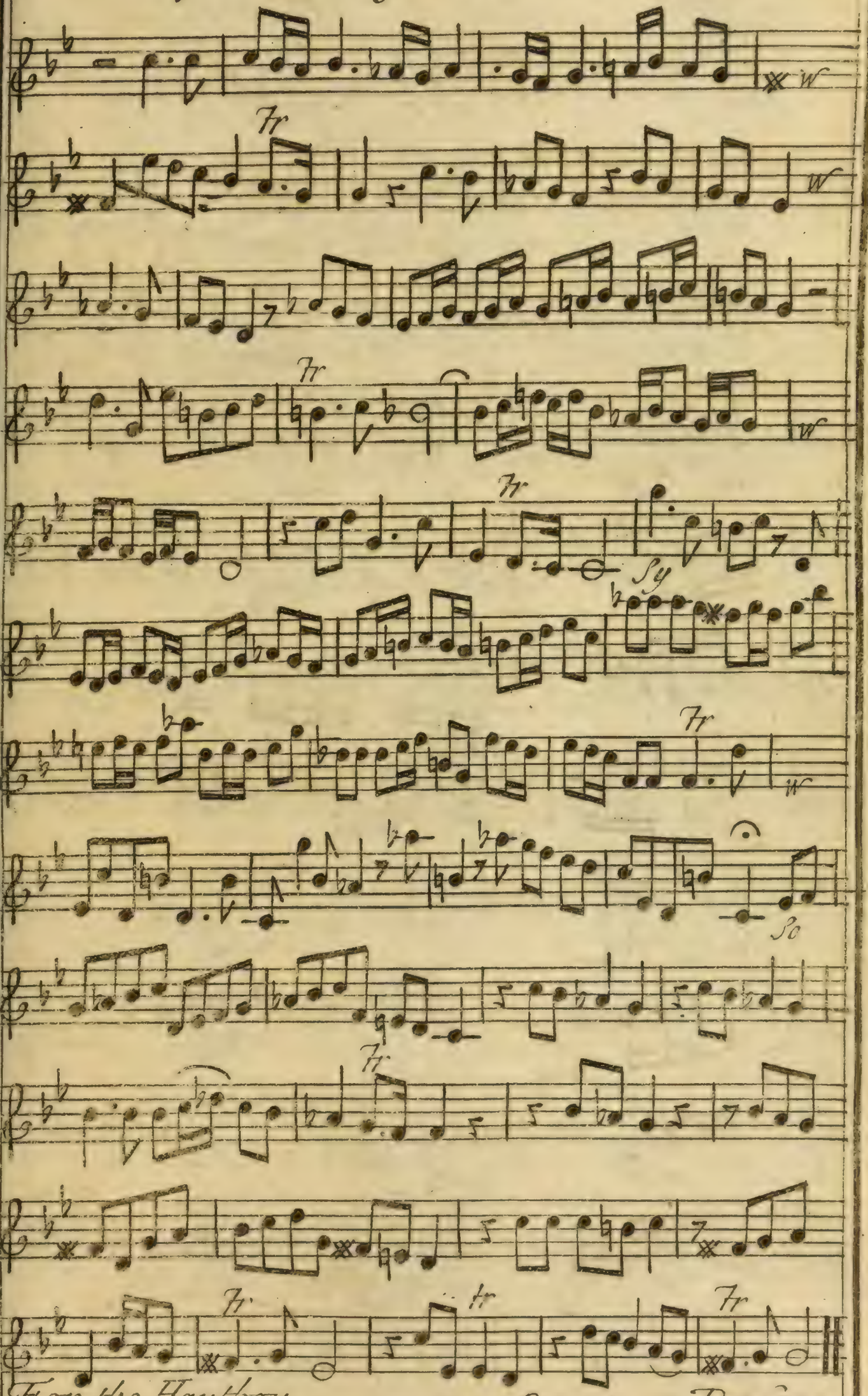


For the Hautboy.

A Favourite AIR in the

Presto

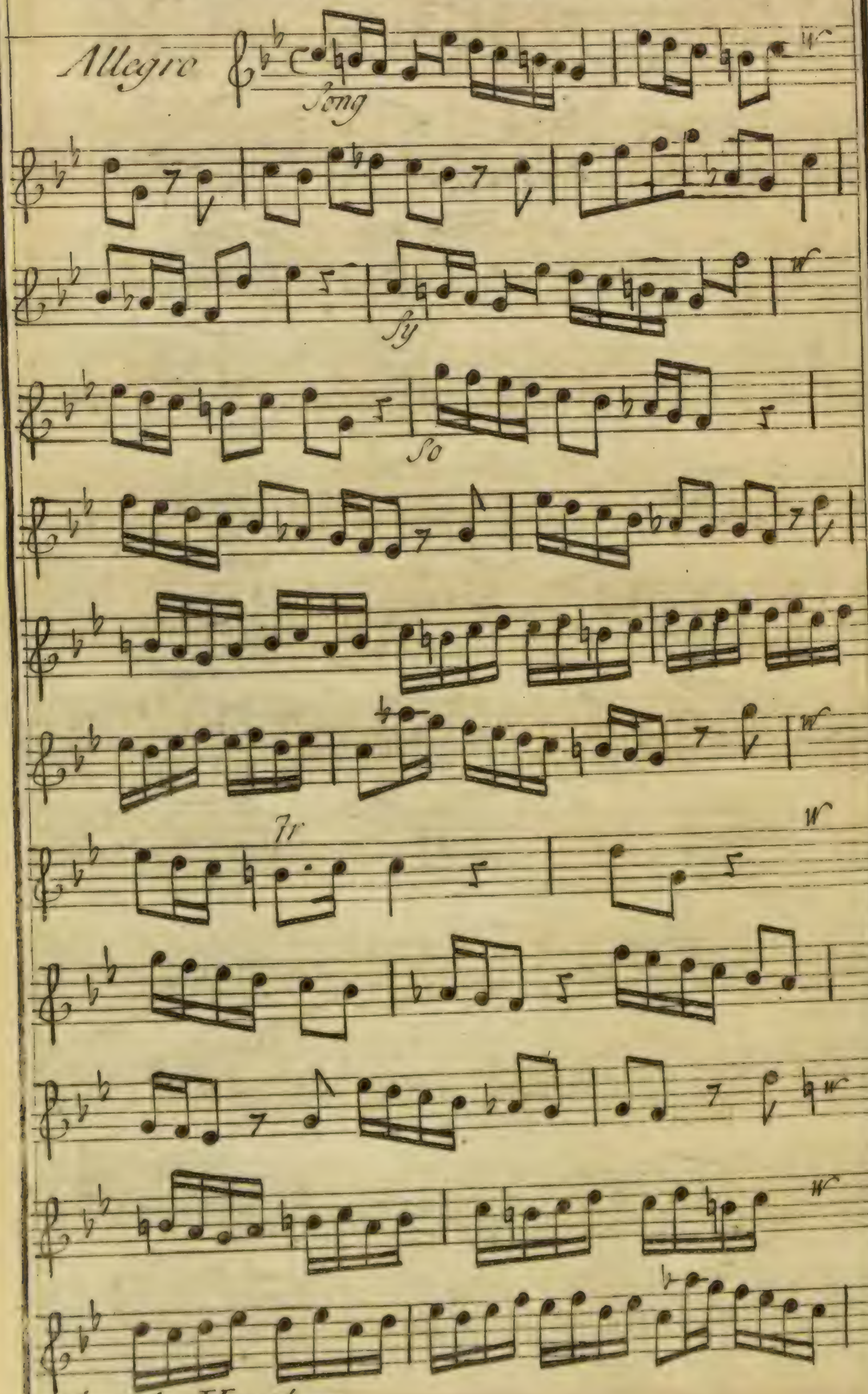
For the Hautboy.



For the Hautboy.

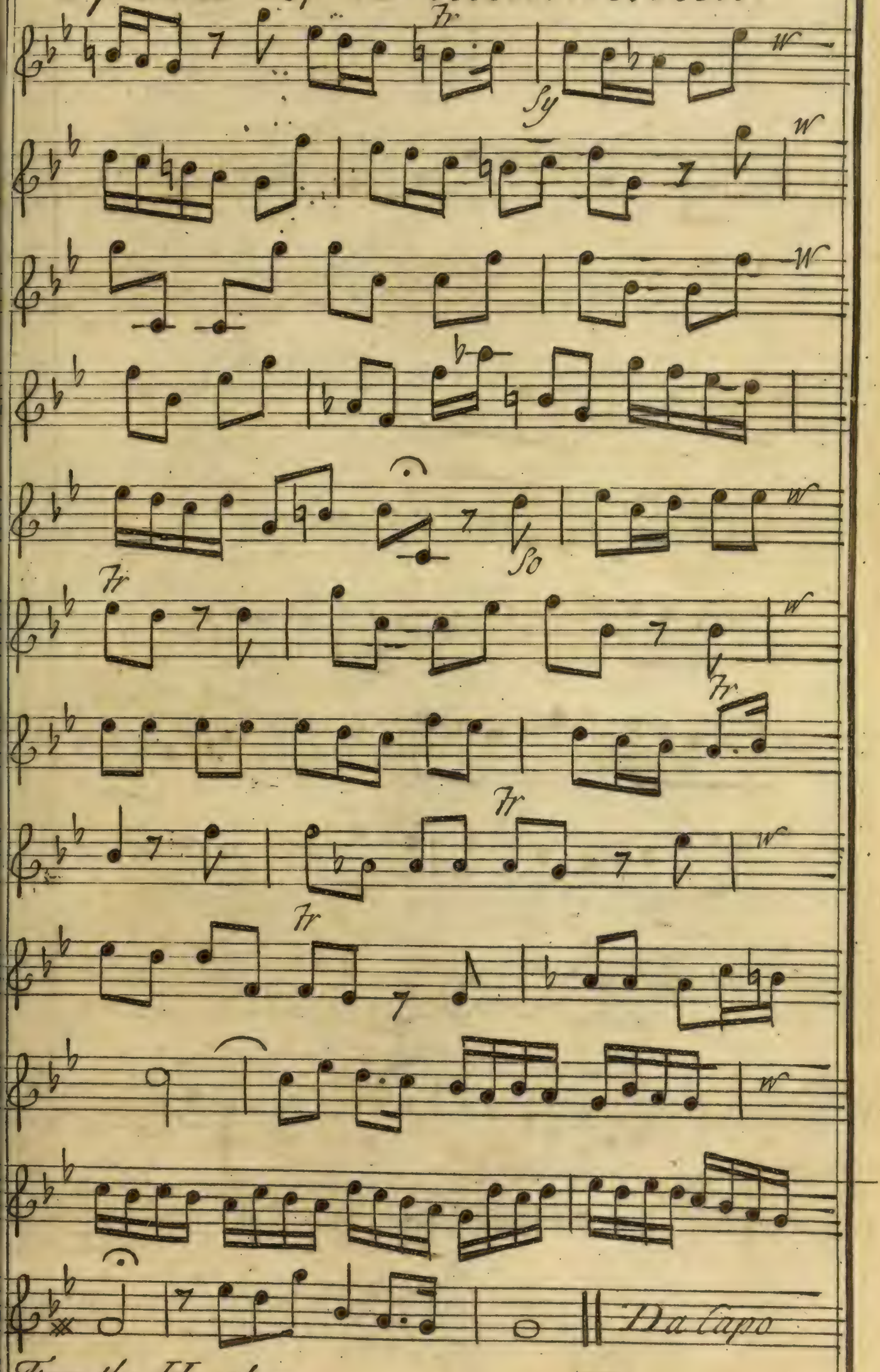
Da Capo

A Favourite AIR in the

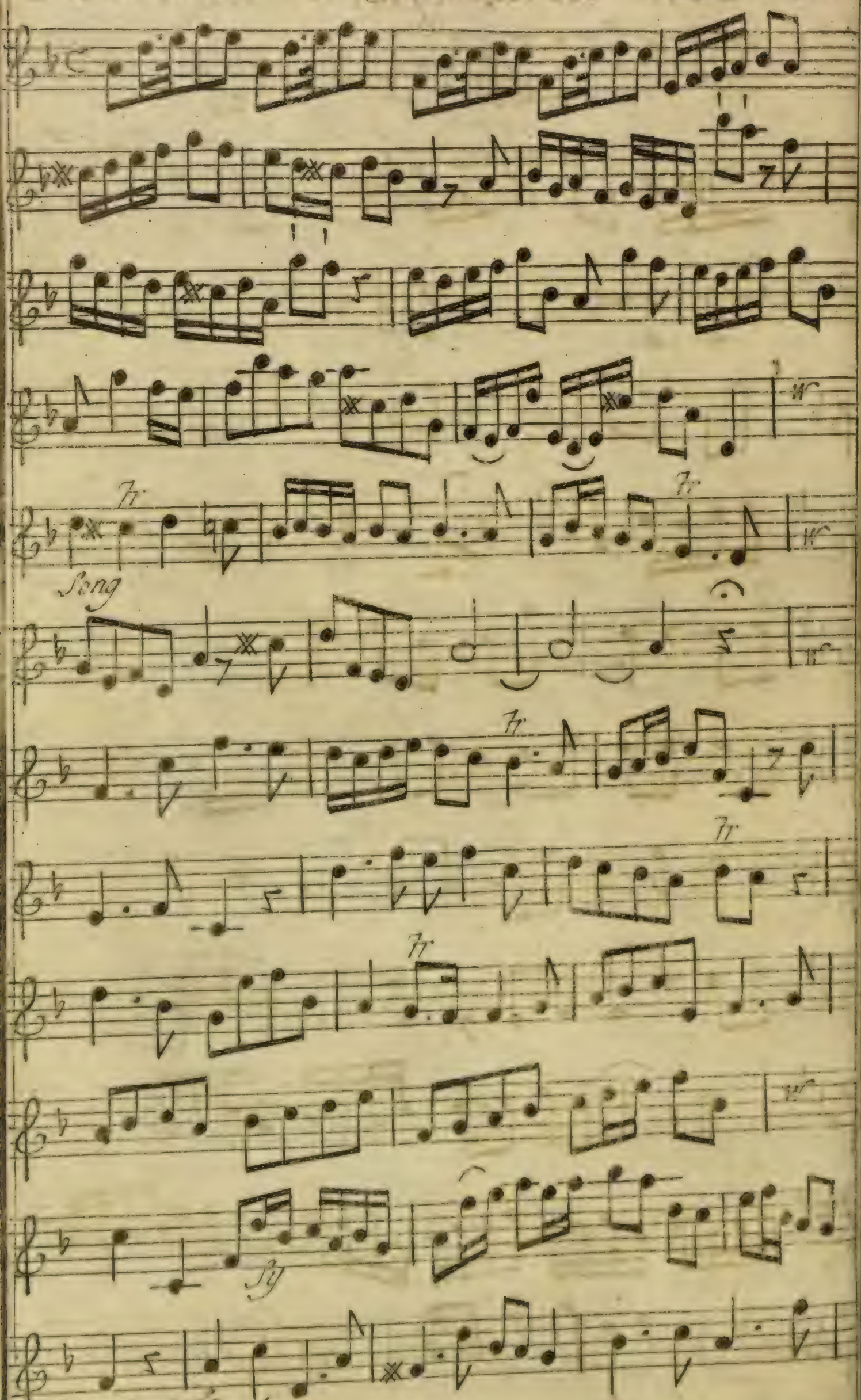


For the Hautboy.

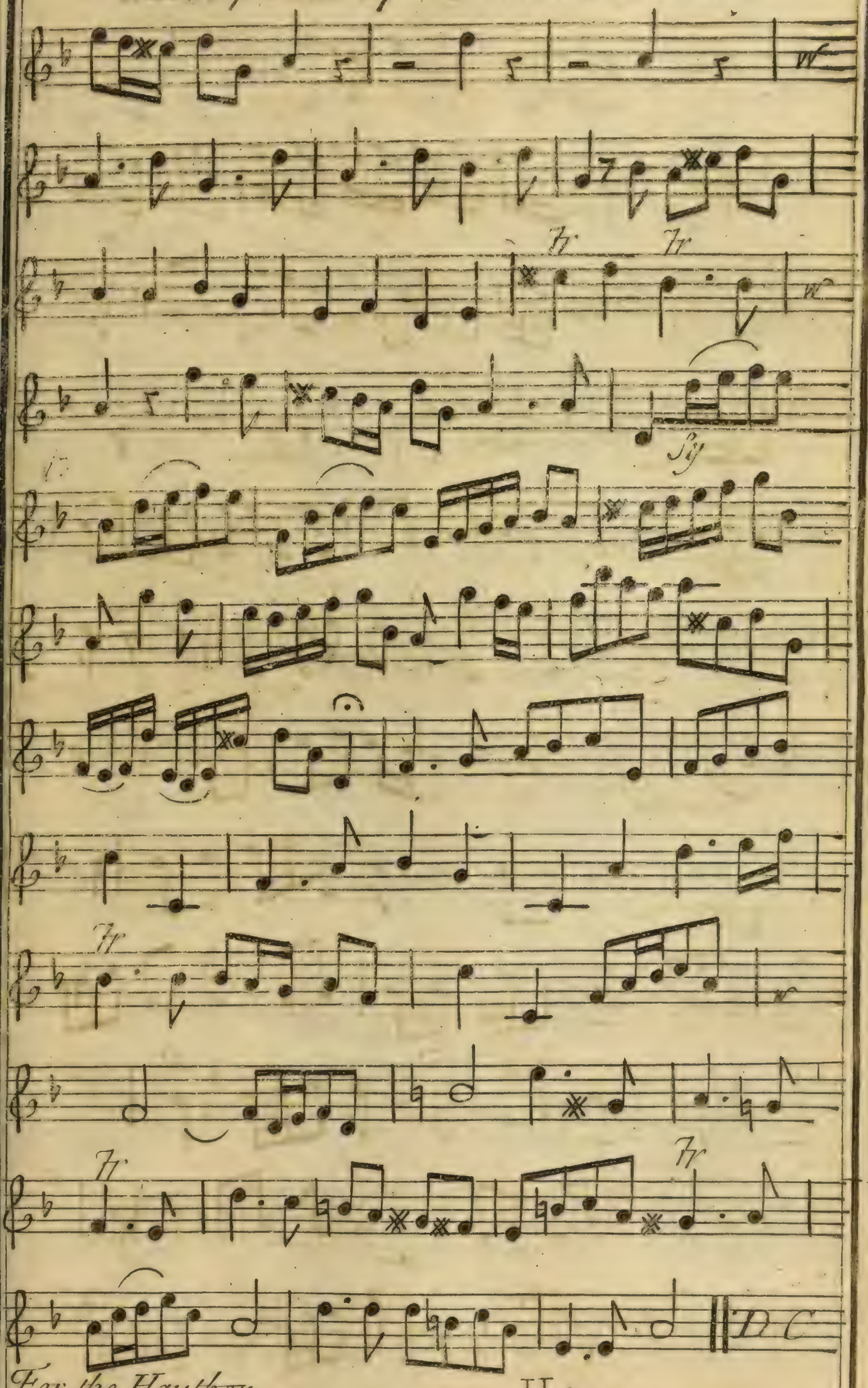
Opera of Radamistus



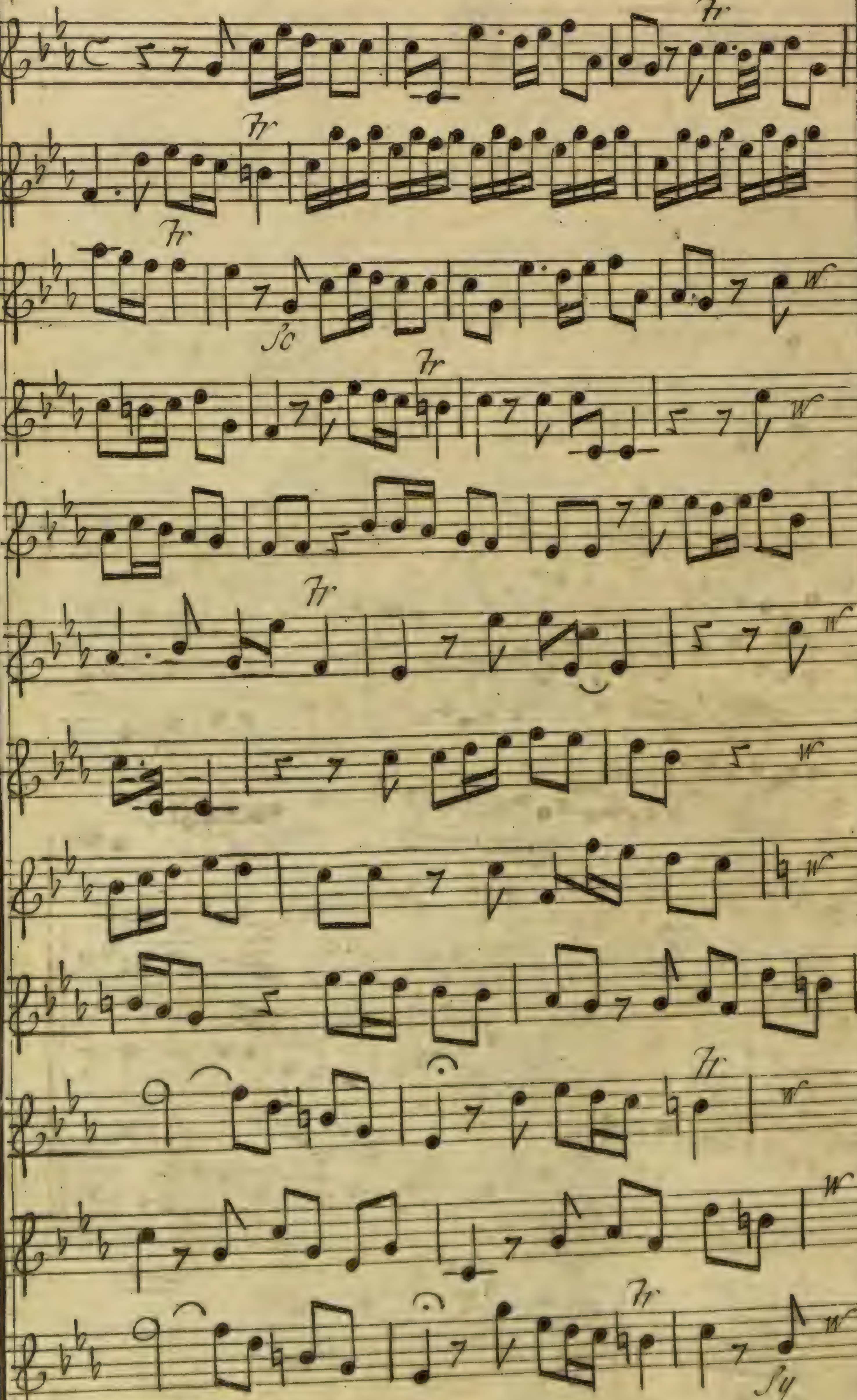
Tu sei il cor *a Favourite AIR in*



the Opera of Julius Cæsar

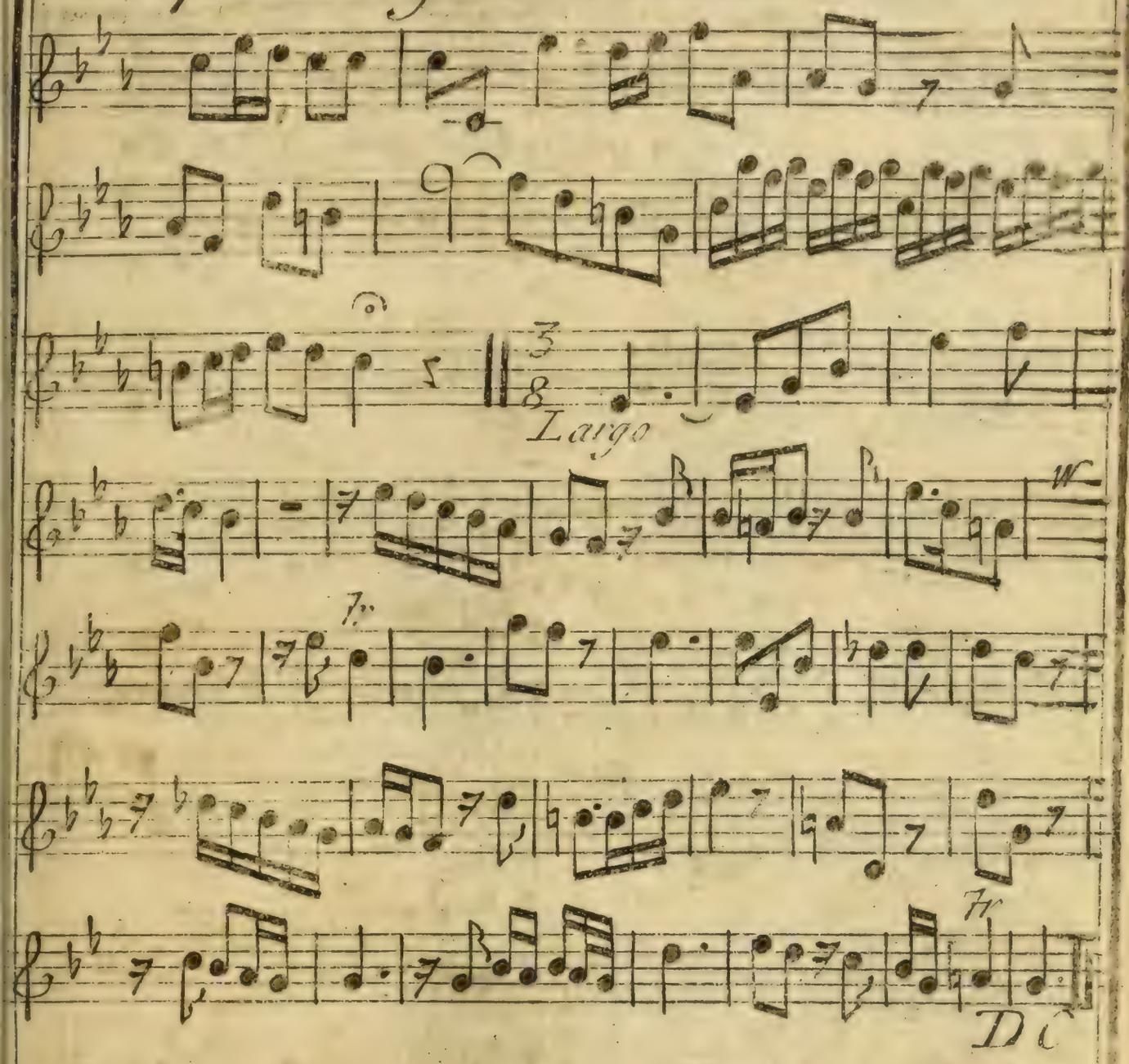


A Favourite AIR in the



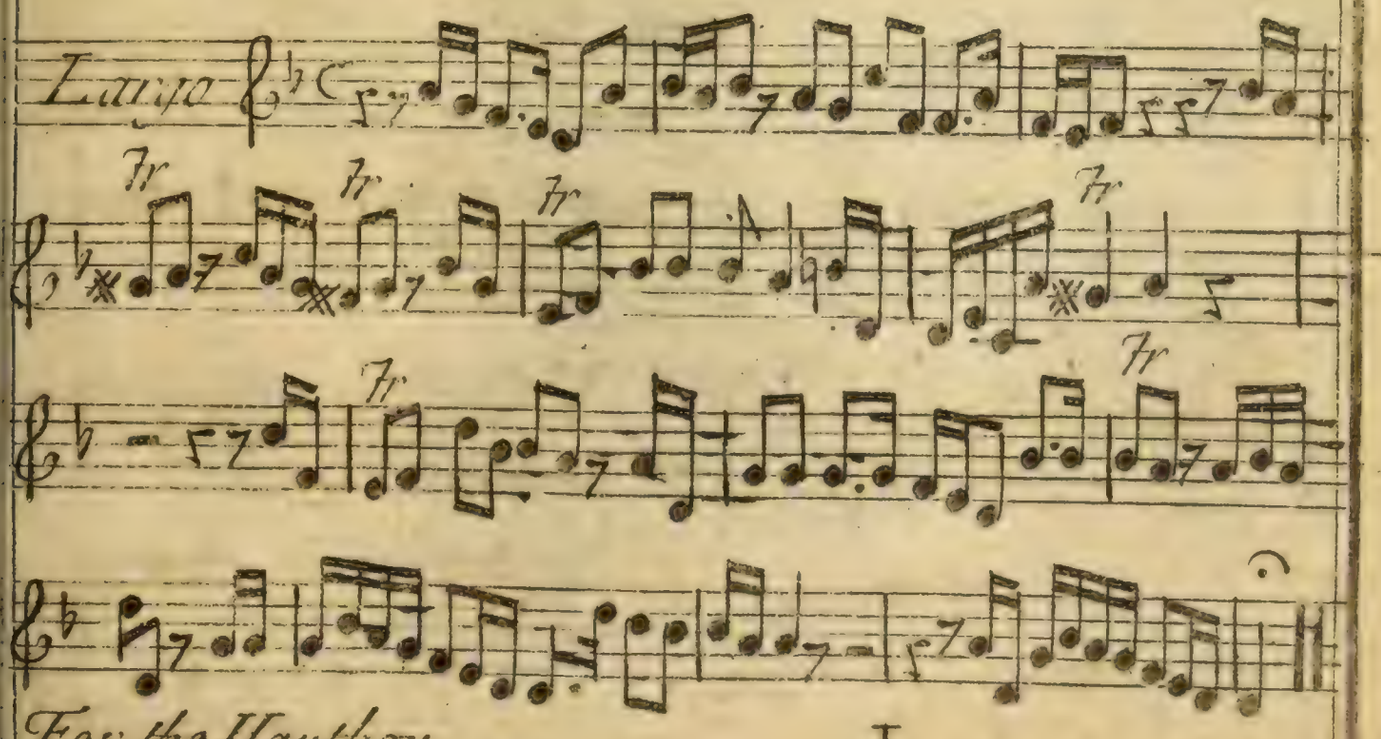
For the Hautboy

Opera of Julius Cæsar



D C

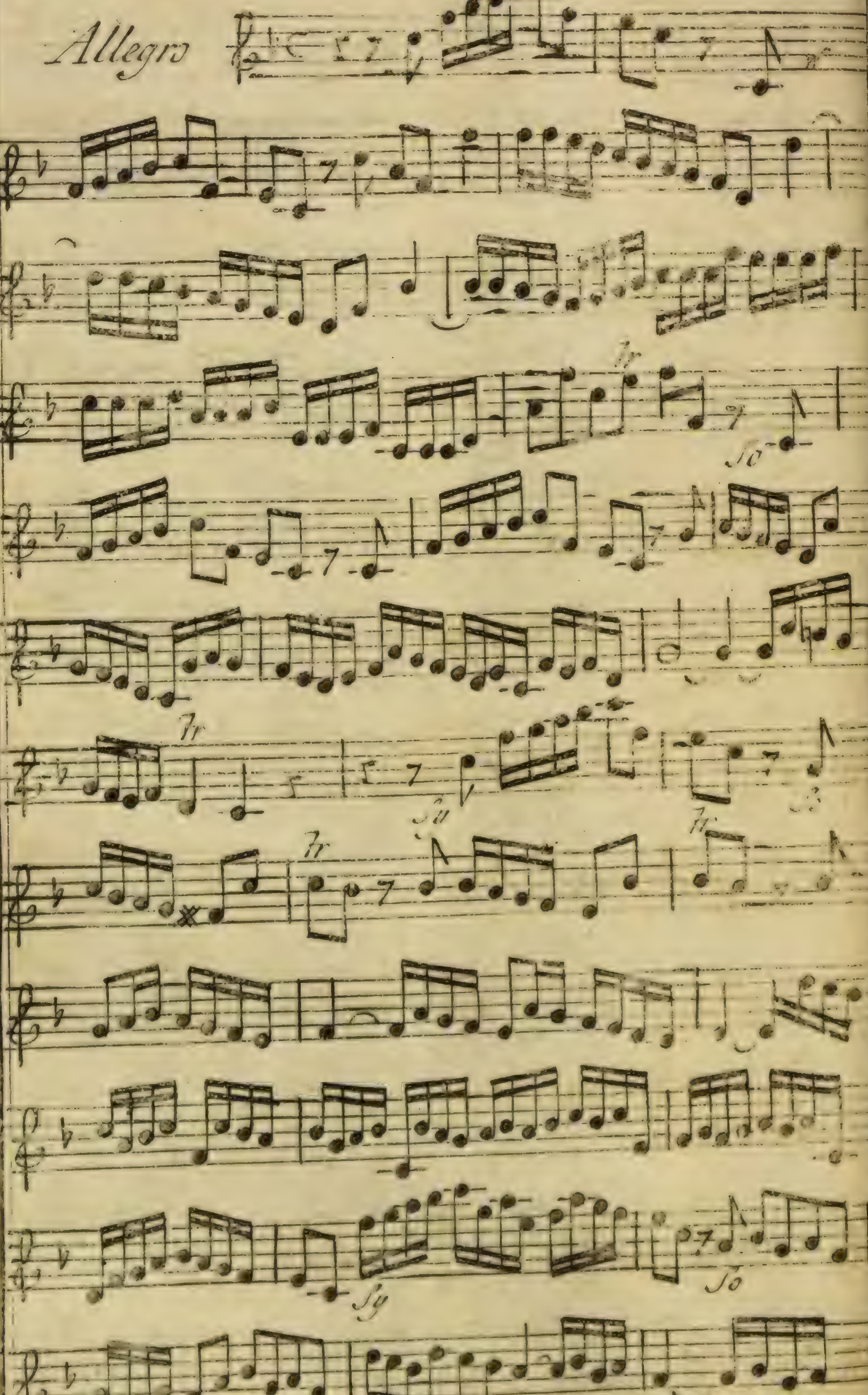
Deh piange &c Julius Cæsar



For the Hautboy.

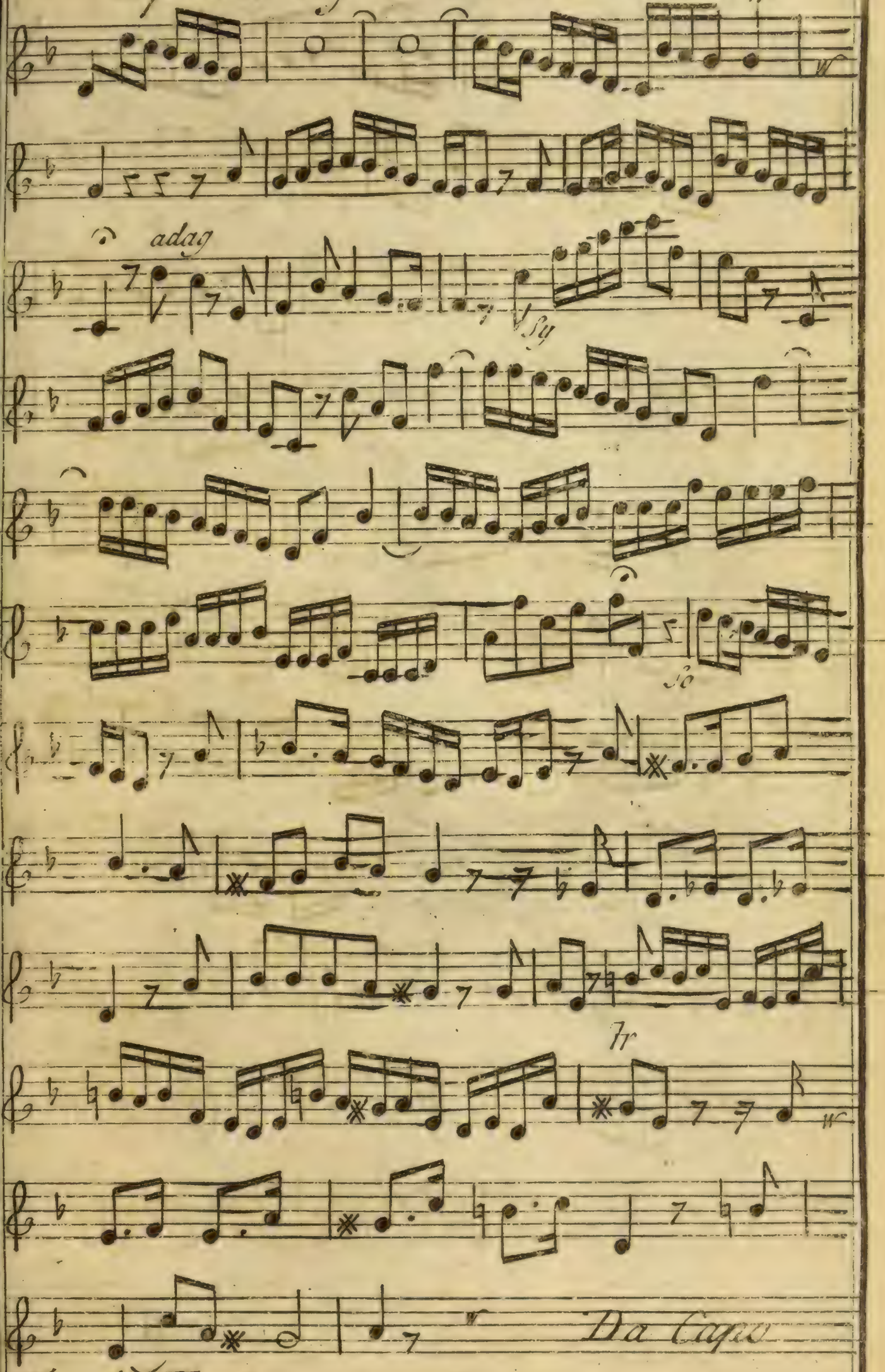
A Favourite AIR in the

Allegro



For the Hautboy.

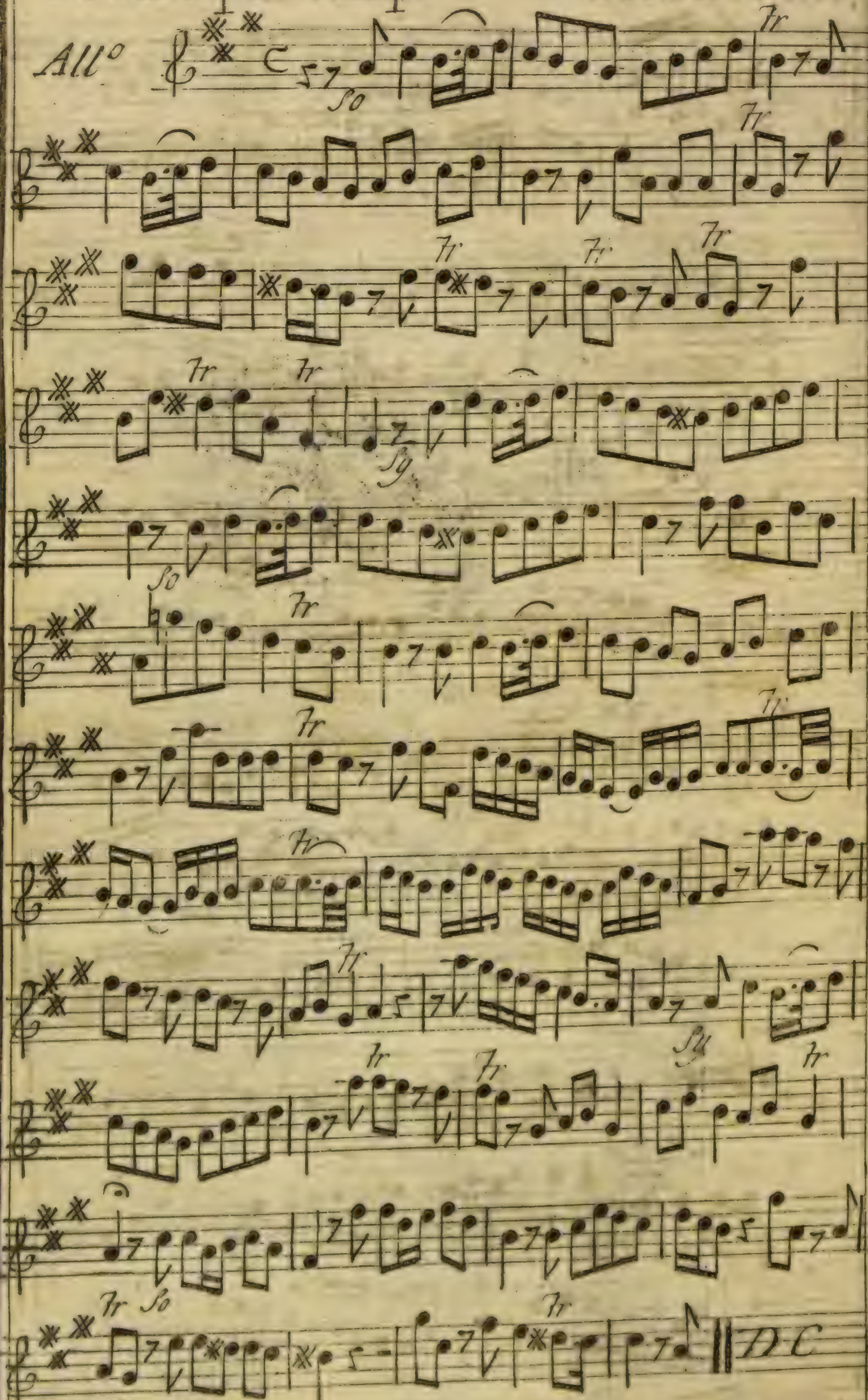
Opera of Tamerlane.



For the Hautboy.

Non e piu tempo

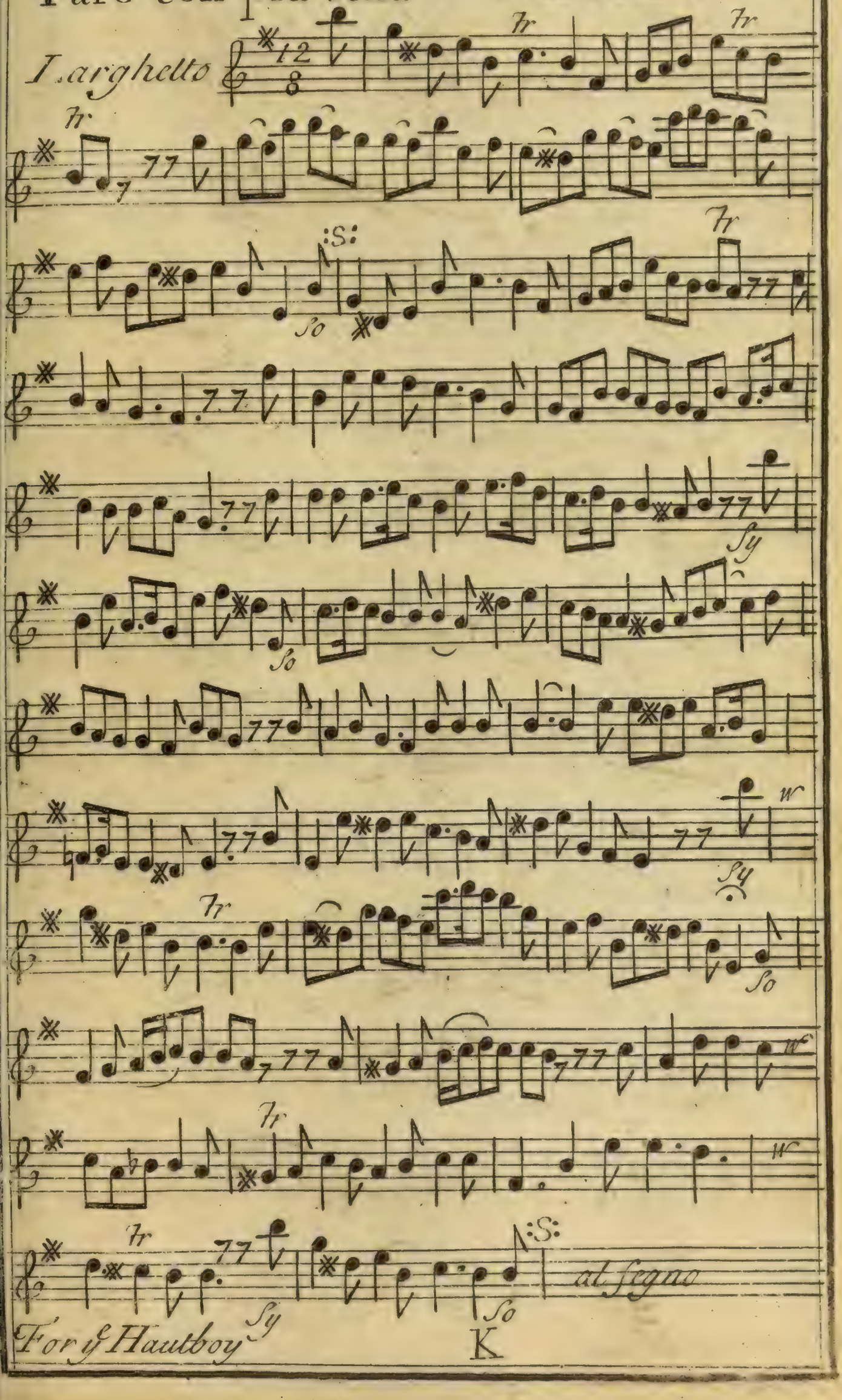
Tamerlane



For the Hautboy.

Faro coſi piu bella — ADMETUS

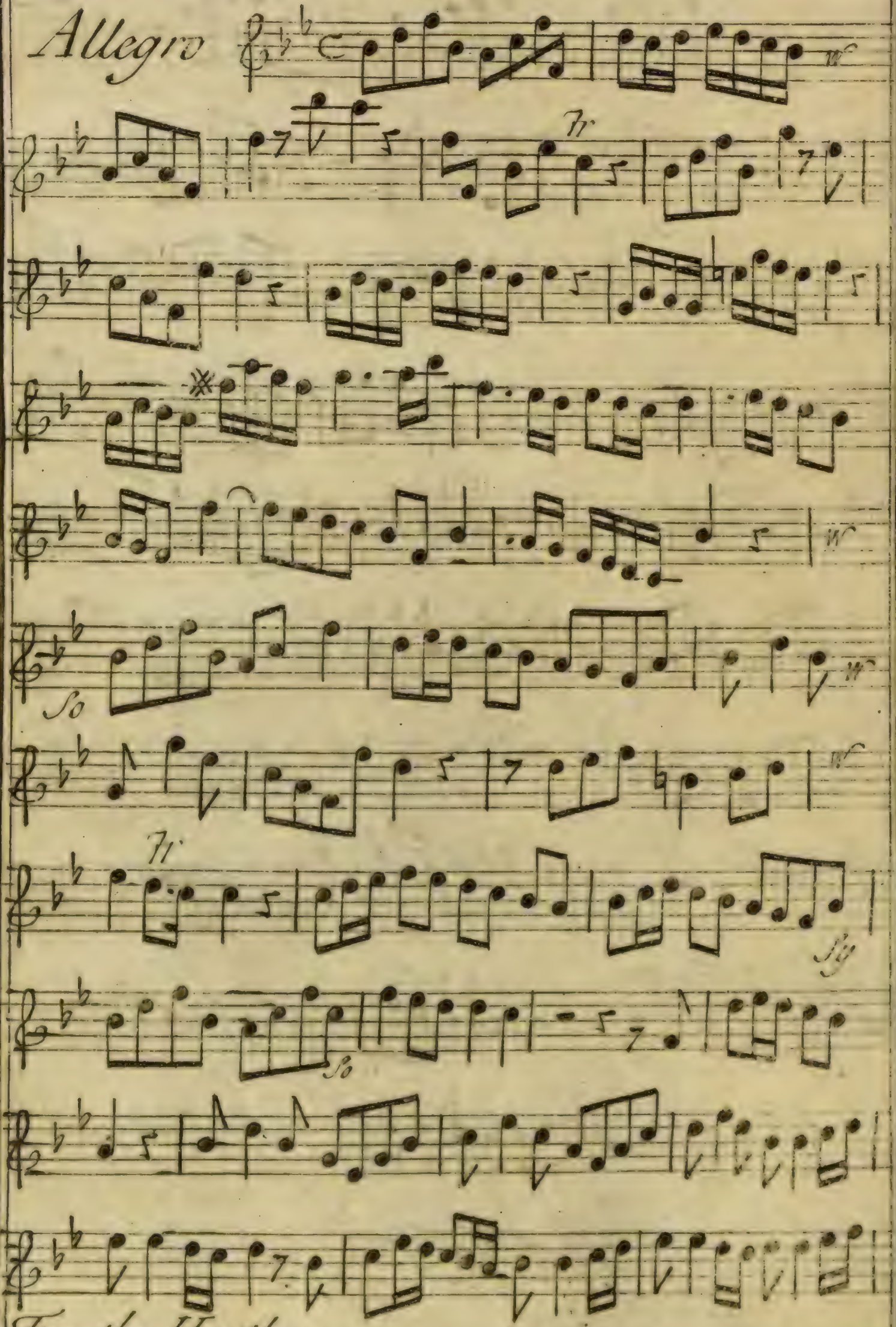
Larghetto

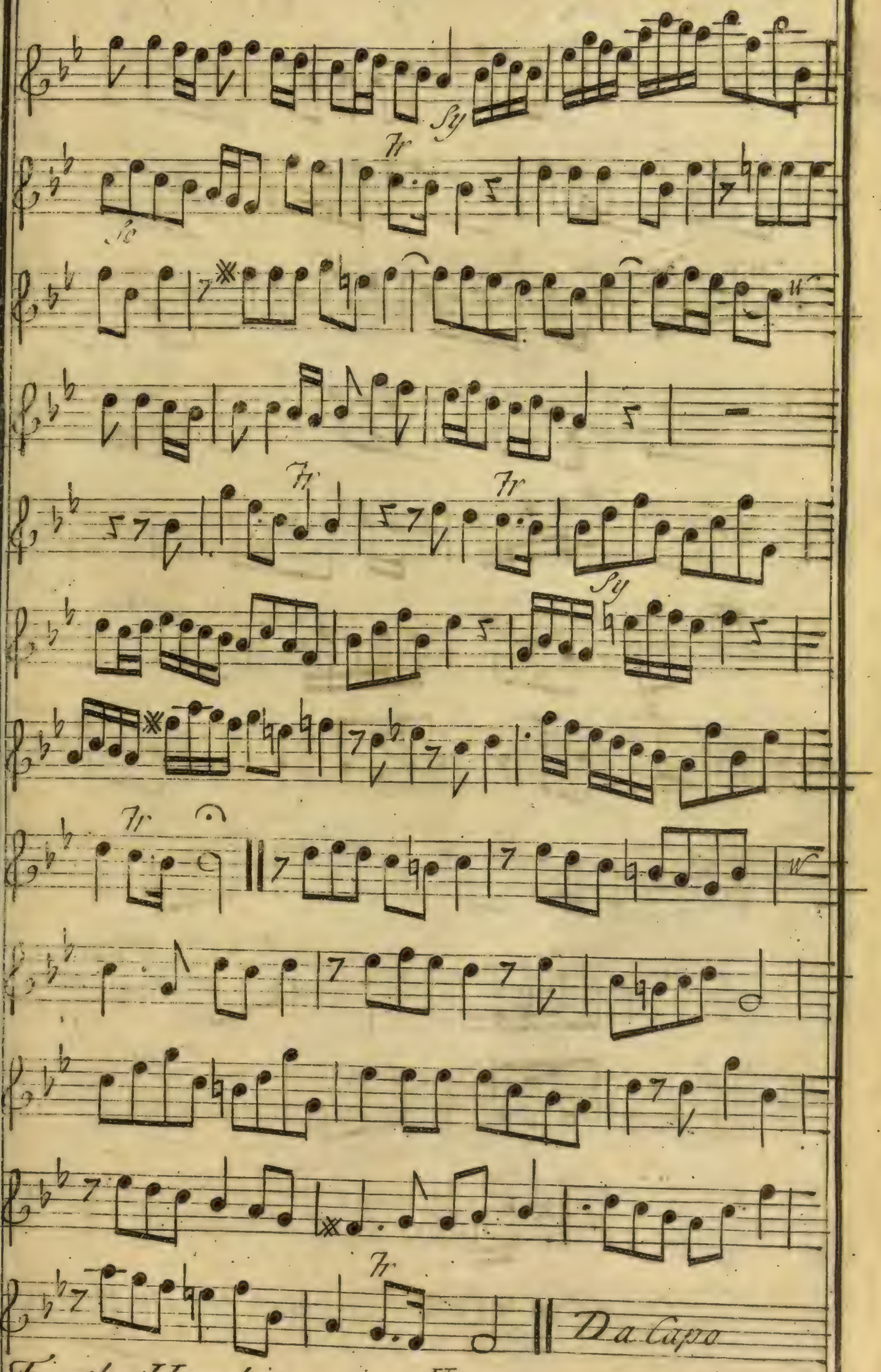


For ye Hautboy

Laura non sempre spira in ye Opera of SIROE

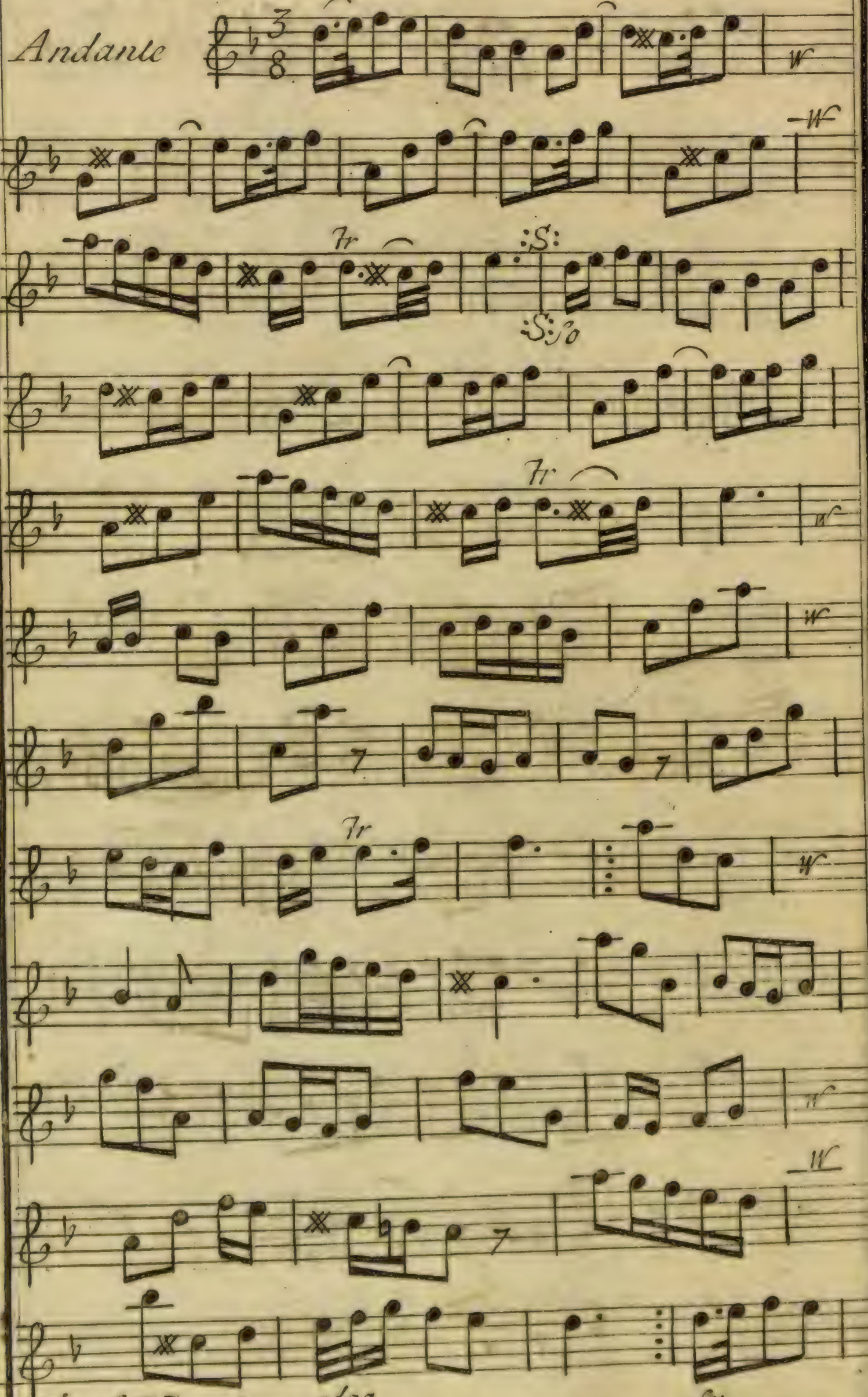
Allegro



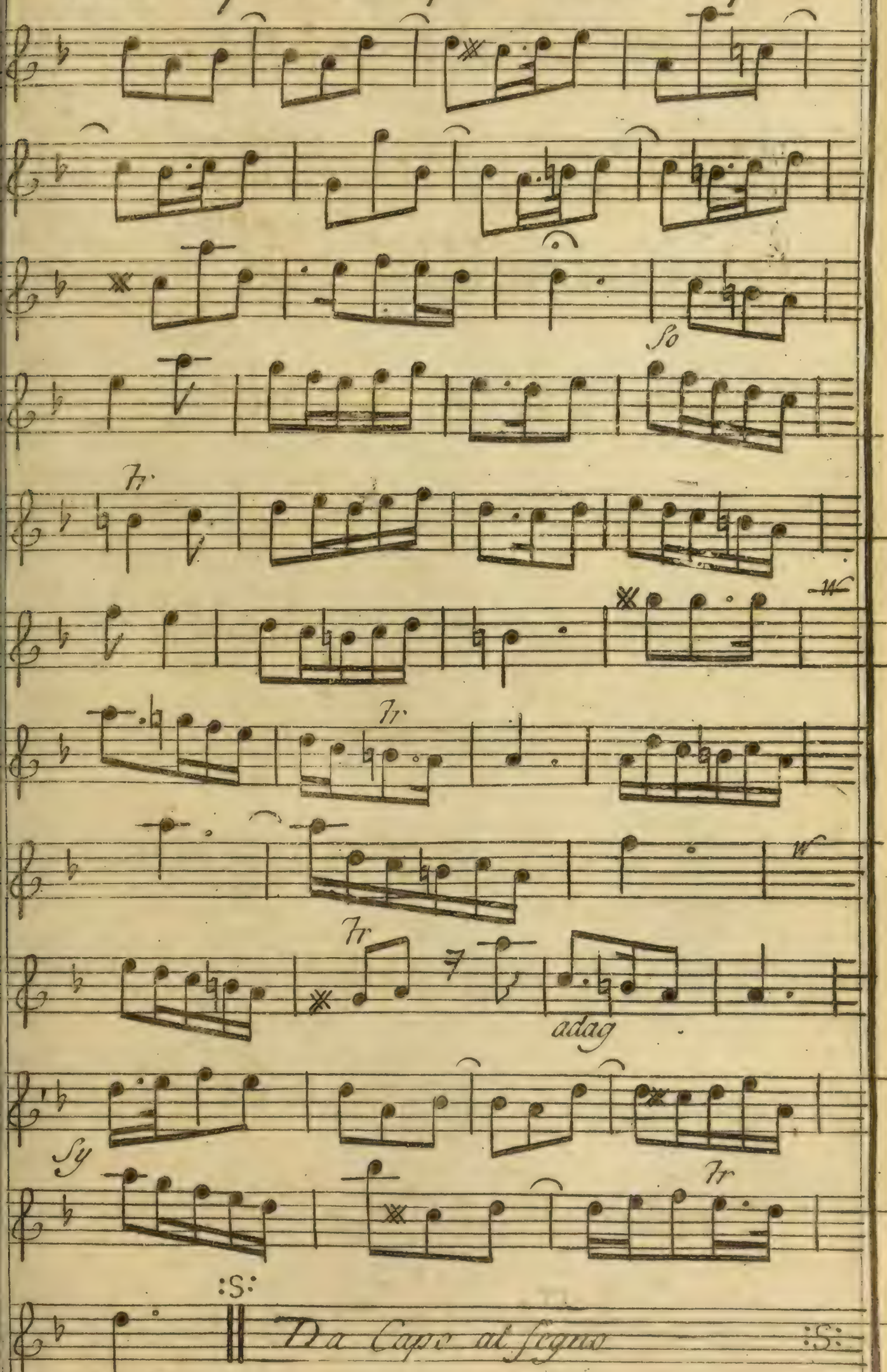


For the Hautboy.

A Favourite AIR in



the Opera of Ptolomy



A Favourite AIR in

Allegro

Tr

So

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Sy So Sy So

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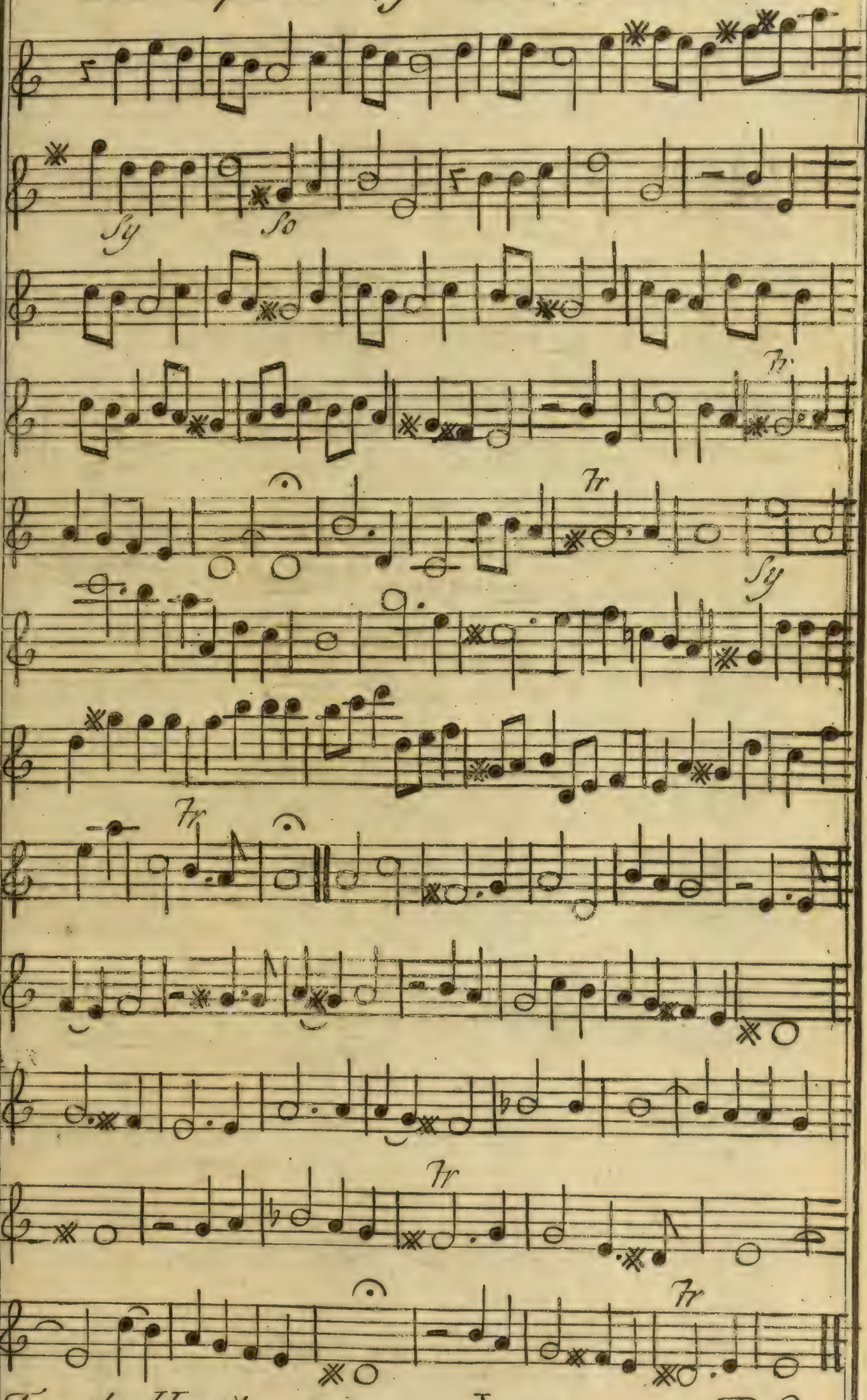
Son Tr

For the Haulboy.


Sy
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A Favourite Air in the

Allegro

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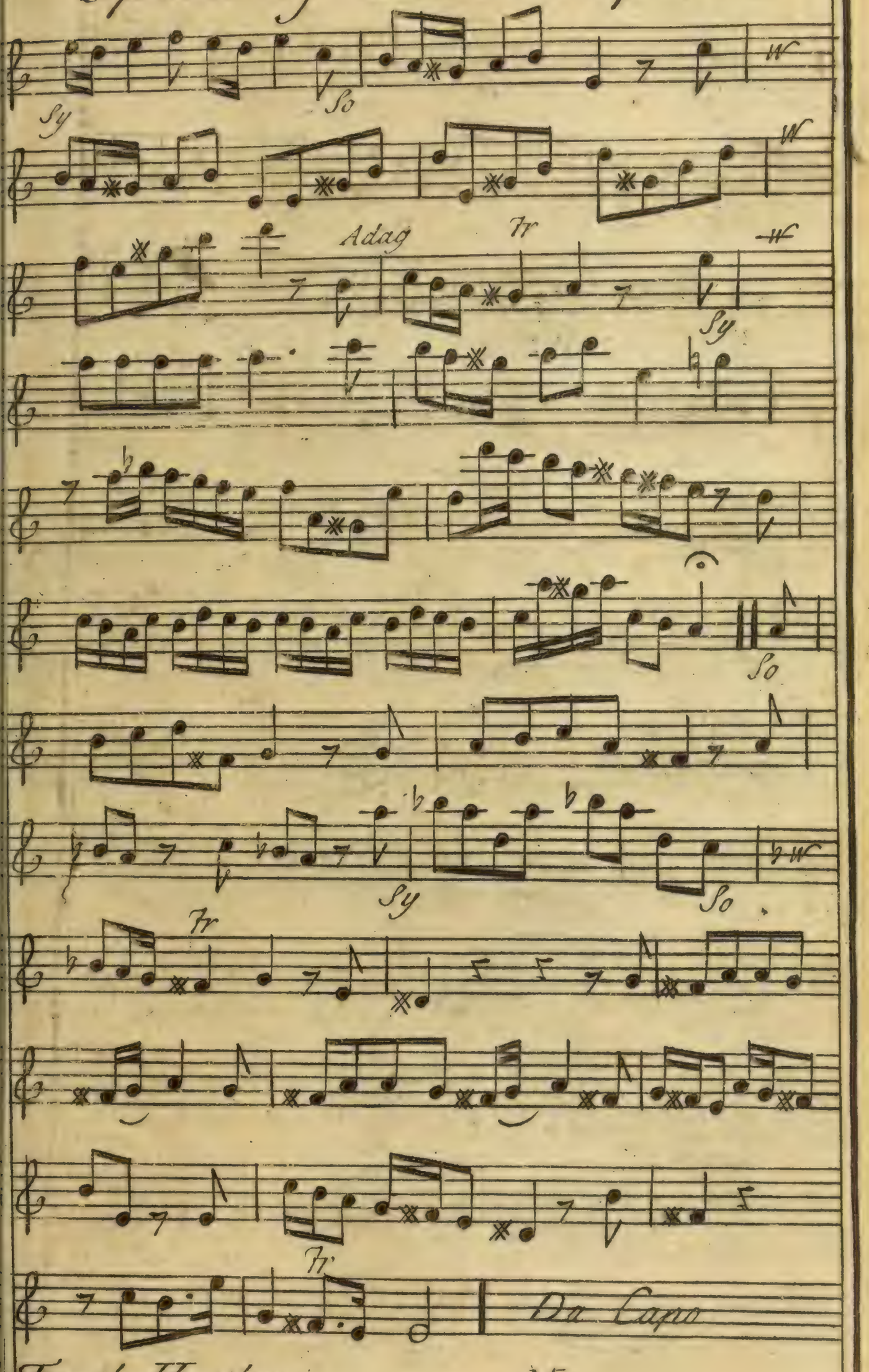
Ti

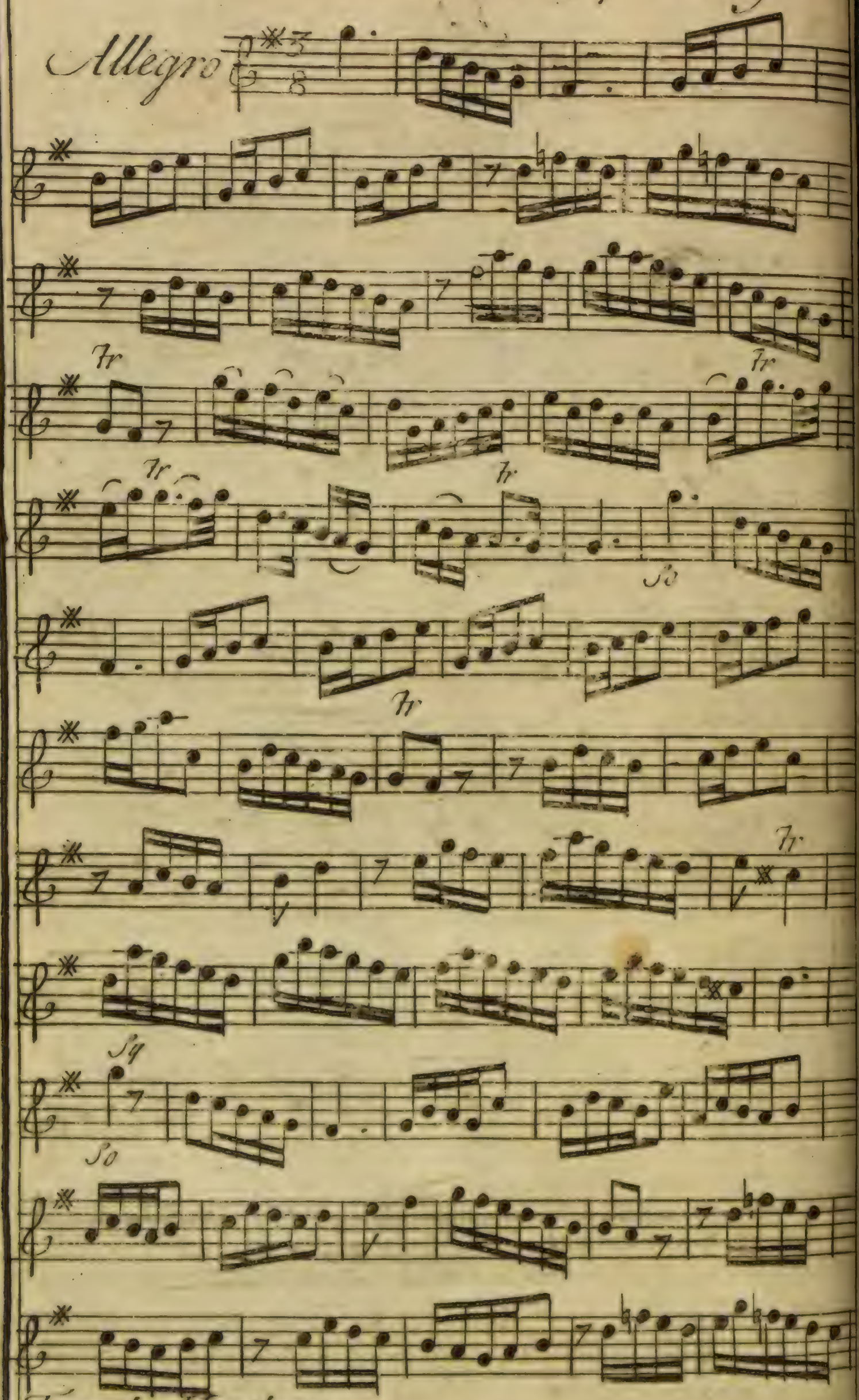
For the Hautboy.

Opera of Parthenope



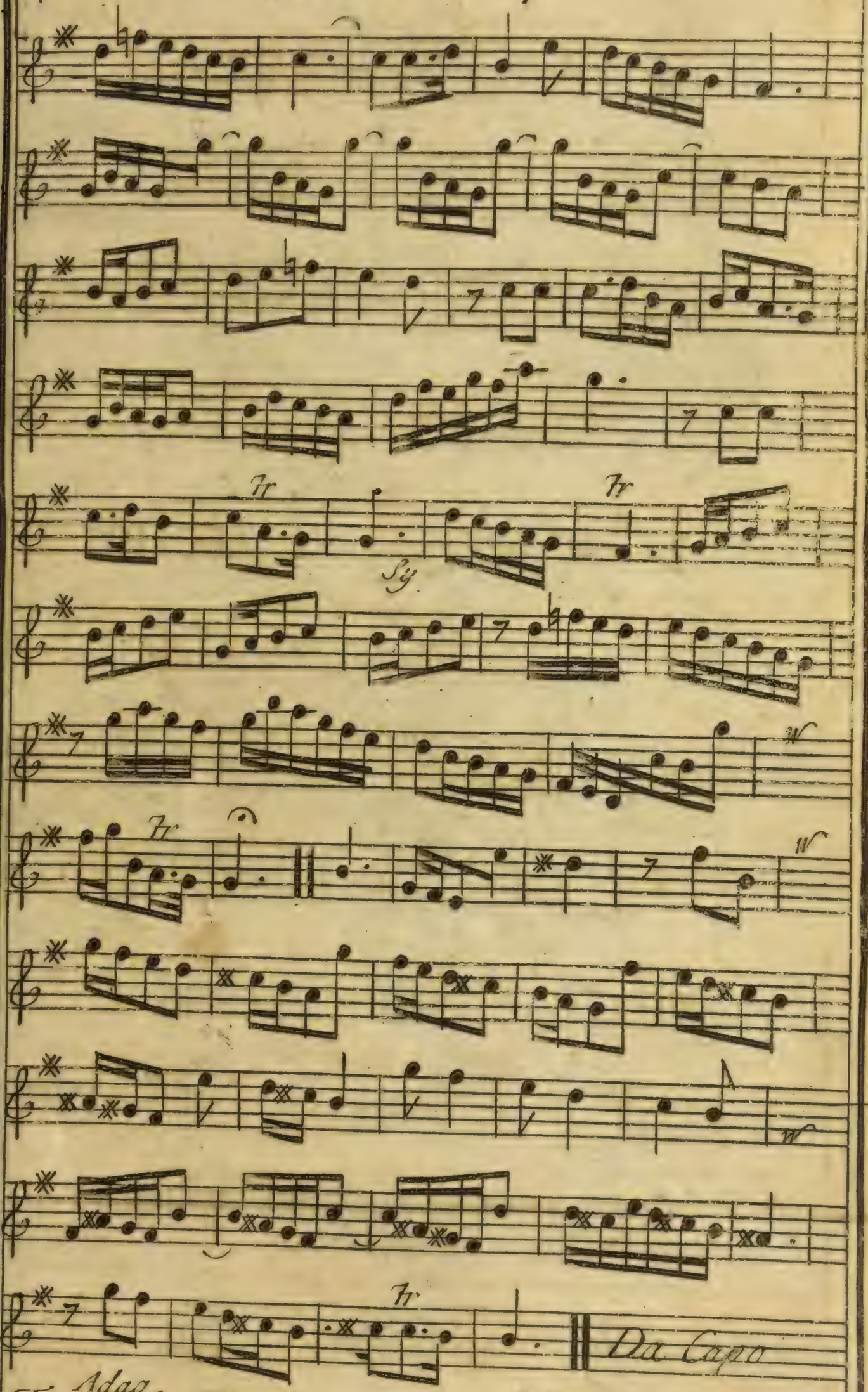
Si scherzasi *in the Opera of*

Allegro



For the Hautboy.

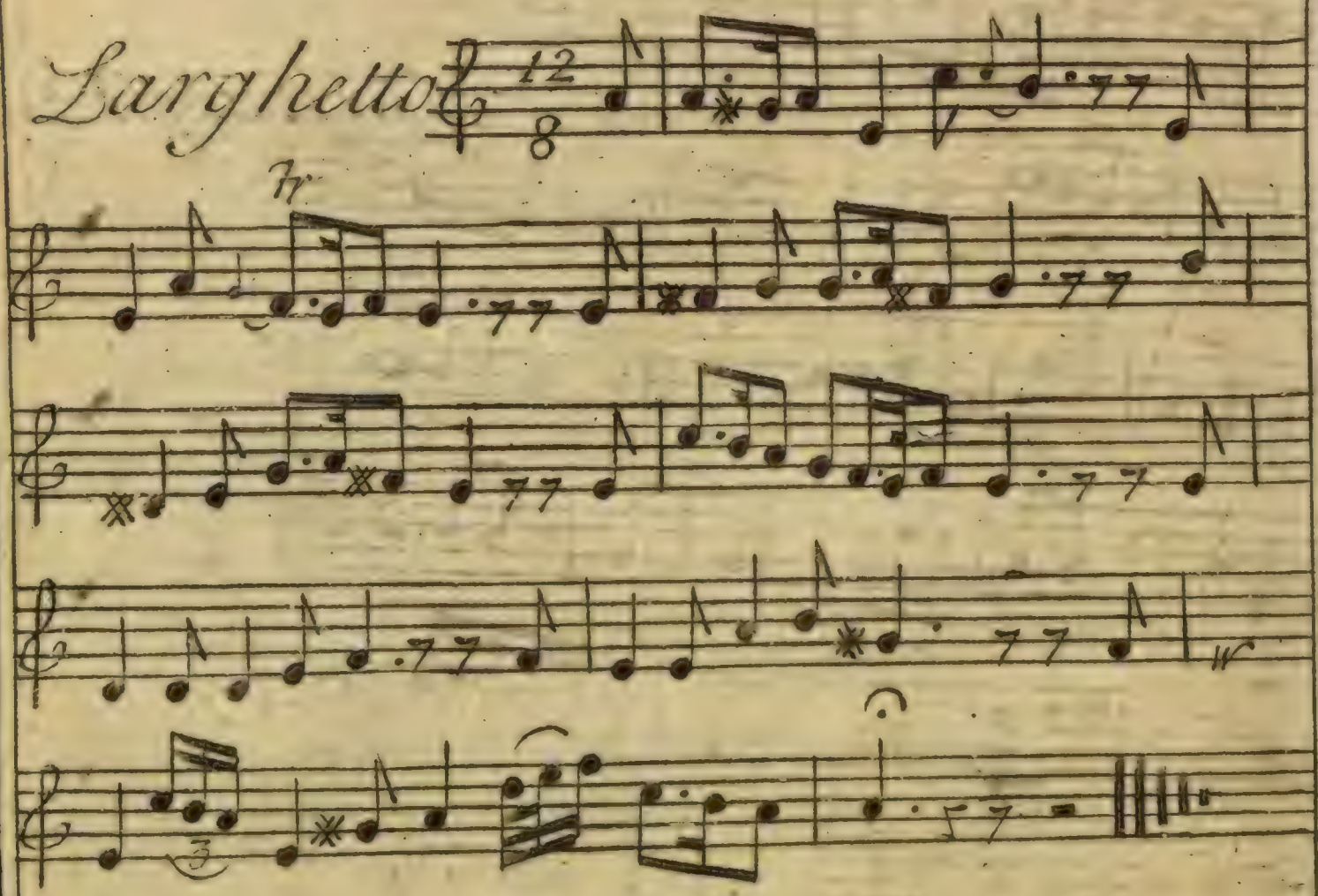
Parthenope



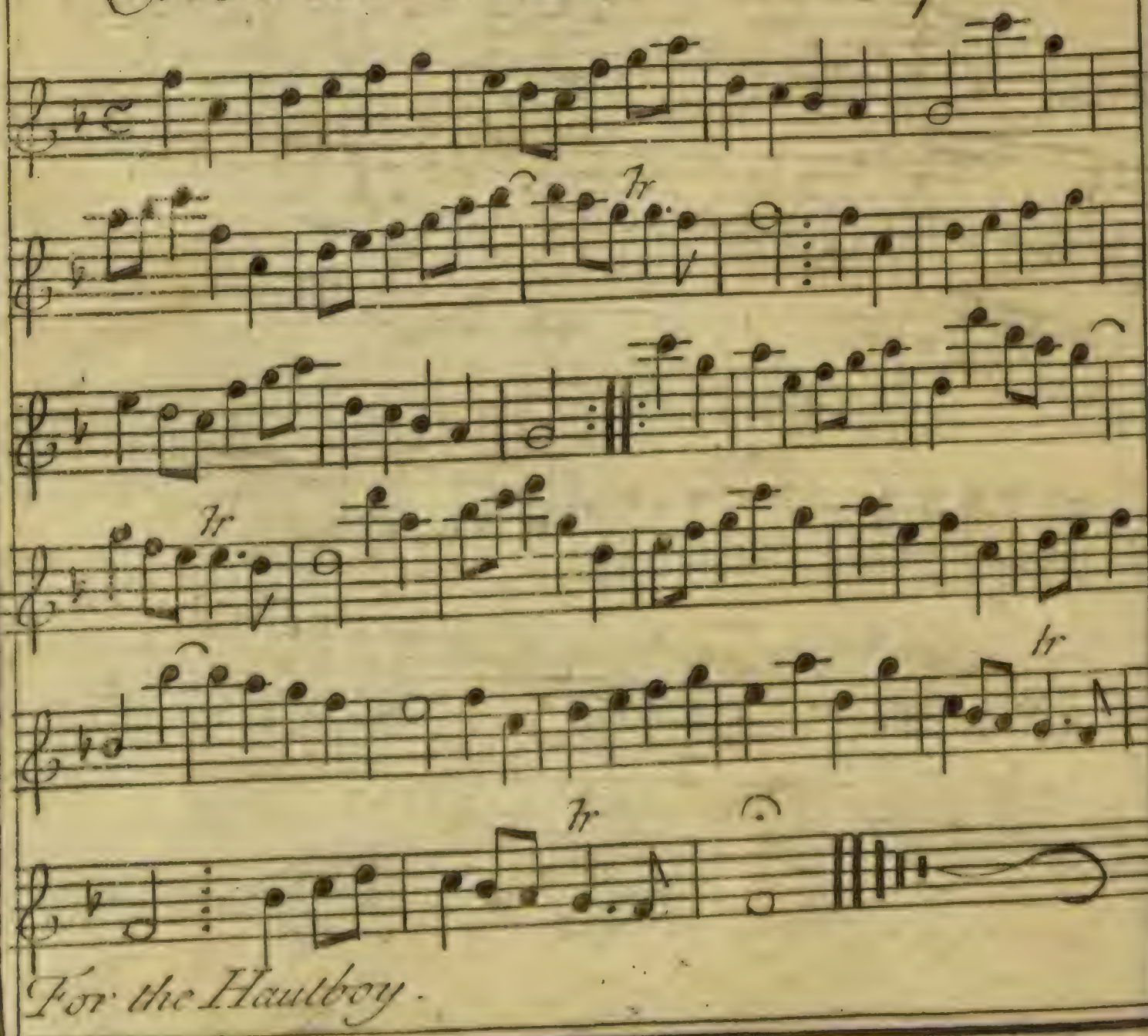
For Adag the Haultboy.

Air in Parthenope.

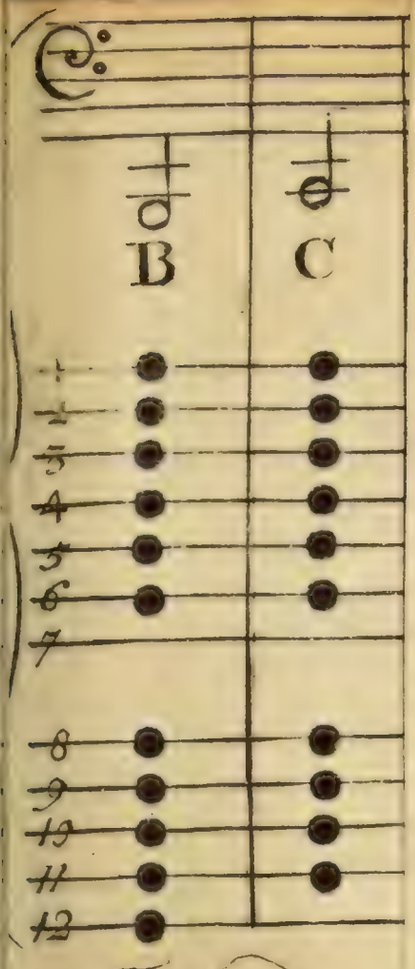
Larghetto



Chorus in Parthenope



For the Haulboy.



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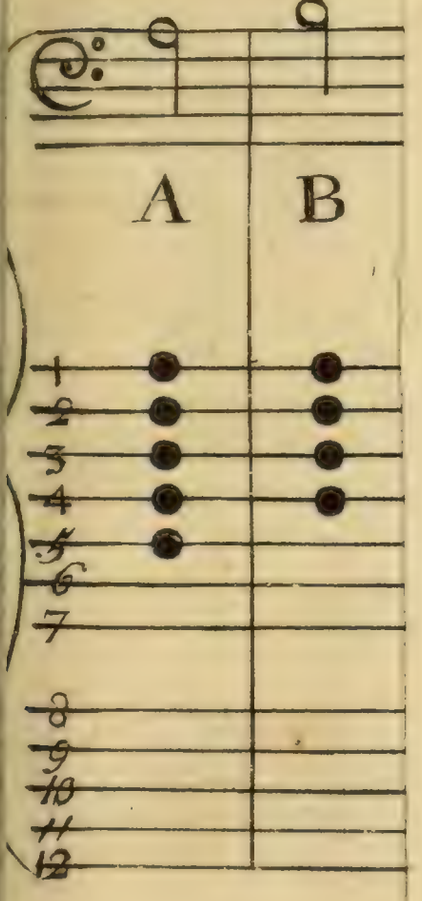
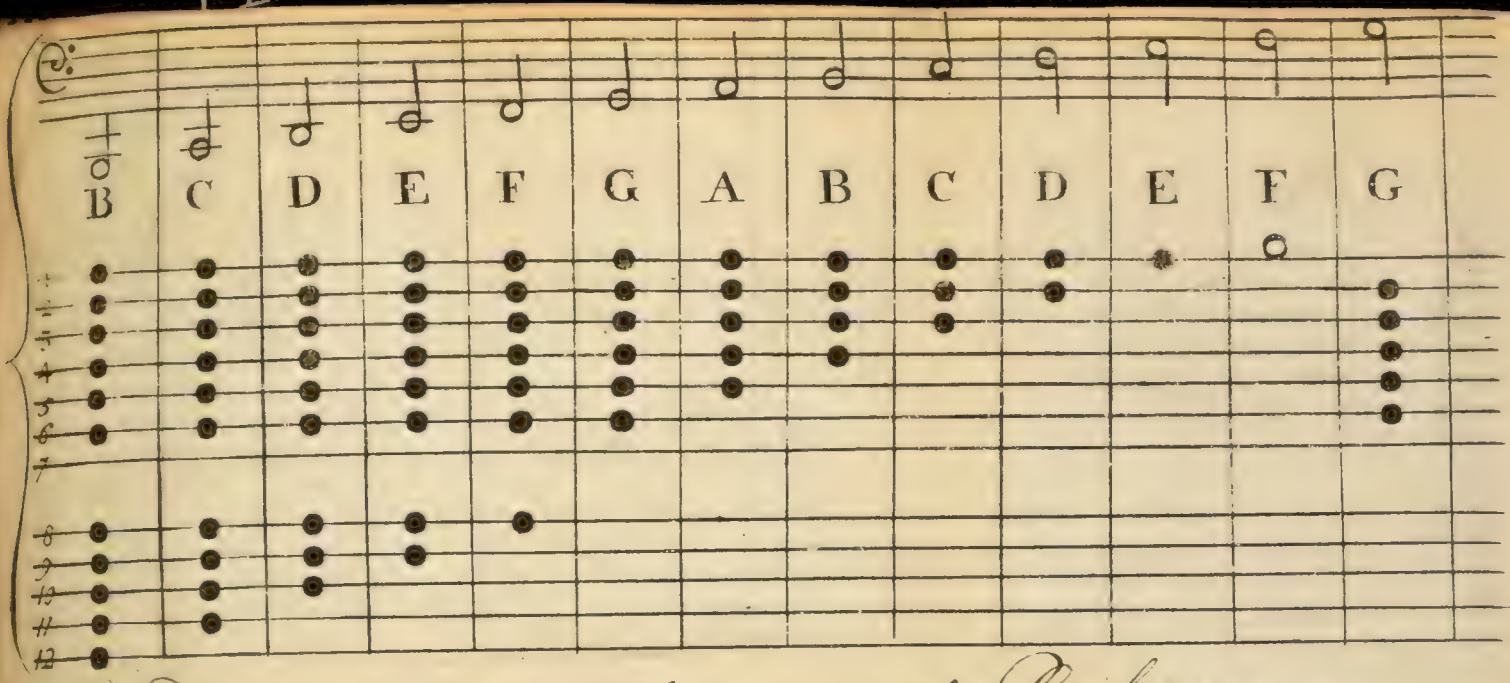
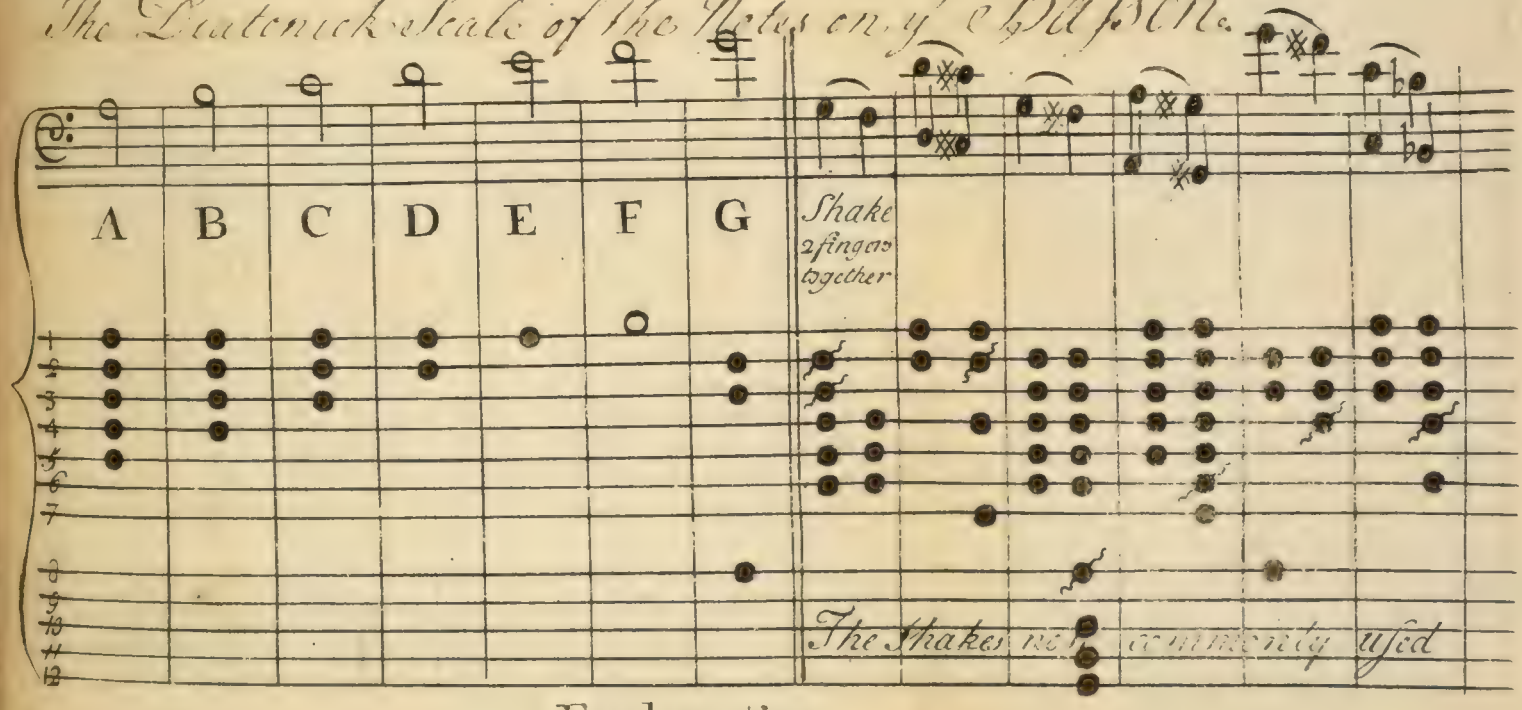


The Notes are
the Number
hole nearest
which are to
stops a hole.
hole but one
the next hole



The Diatonick Scale of the Notes on y^e Basoon.



Explanation

The Notes are as they Stand on y^e Instrument with their Names under them; the Number 1 2 3 &c denote ye Several holes in ye Instrument beining at that hole nearest the Reed; the Dotts on ye Number'd lines denotes ye Fingers which are to be put on either to stop or open ye hole. N.º 7 opens a hole & N.º 8 stops a hole. If you find a ♭ before any of these Notes it is made by steping the Next hole but one. and if you find a ✻ it is made by steping ye next hole & Opening the next hole above that Except where ye 7.th hole is used which you'll find among the Shakes at ye end of ye Scale the Fingers Mark'd ✻ are to be Shak'd.

THE
Art of Playing
ON THE
VIOLIN;
WITH

A New Scale ſhewing how to ſtop every NOTE, Flat or Sharp, exactly in Tune, and where the SHIFTS of the Hand ſhould be made.

To which is added
A Collection of the fineſt
Rigadoons, Almands, Sarabands,
Courants, & Opera Airs extant.

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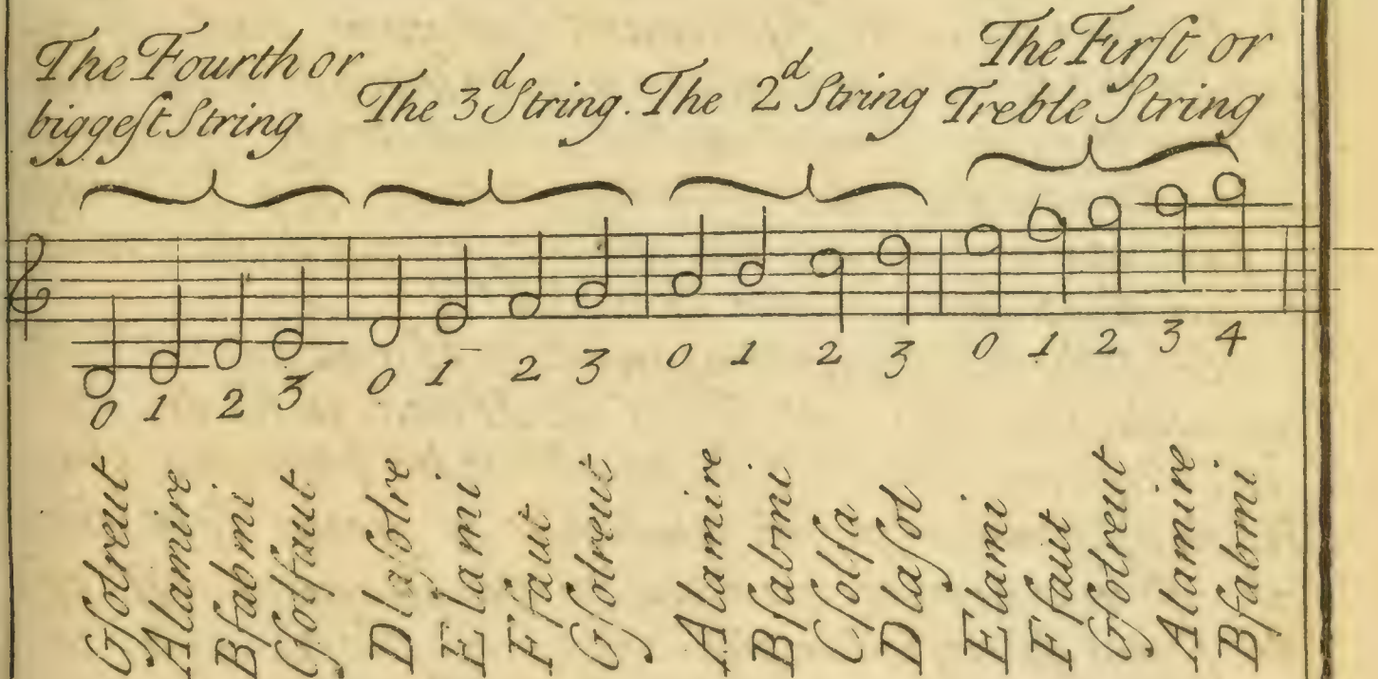
THE *Art of Playing* *on the* VIOLIN

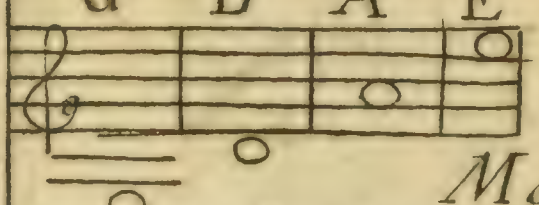
The first Thing to be learnt is the Scale of the **GAMUT** *as it is here subjoyned.*



Next it will be requisite for the Learner to get these Names by heart: having a particular Regard to every line and Space as also to the respective Notes that are on them that he may be able to know & tell their proper Names readily whenever he shall

see them in any place or Lesson whatsoever.

The next thing to be learn't is the method of tuning the Violin *which must be by fifths thus ye fourth or biggest string open must be GAMUT or rather G-sol-re-ut, the third String open D-SOL-RE, the second string open A-LA-MI-RE, and the least or treble string open E-LA. as for Example.*



But if you cannot put your Violin *in tune by the help of the former Direction, do it thus. Measure out the seventh line (from the Nut) which is drawn across the strings in the ensuing Example and draw with a little Ink a line over the Finger board at the same Distance from the Nut as that line, having done thus, screw up ye treble string to as high a pitch, as it can moderately bear, then put your little finger on the afore mentioned Mark on the second String and cause that to give the same sound as ye treble string doth when 'tis open: Afterward put your little Finger on the same mark on the third string & cause that to have the same sound as the second String when open lastly observe ye same method in tuning ye 4th string.*

Directions how to play off the several Notes marked in the Scale *of the GAM-UT.*

Hold the Violin *with your left Hand, about half an inch from the bottom of its Head, which is usually termed the* Nut, *and let it lie between the Root of your Thumb and that of your fore-finger: then you may proceed to the playing off of the Notes specified in the* Scale *of the* Gamut, *to which purpose it ought to be observ'd, that there are 4 Notes appertaining to ye fourth or biggest String, viz.* G-sol-re-ut, A-la-mi-re, B-fa-be-mi *and* C-sol-fa-ut, *now* G-sol-re-ut *is to be play'd open:* A-la-mi-re *must be stop't with the fore finger of your left hand almost at the distance of an inch from the Nut,* B-fa-be-mi *with your second*

finger

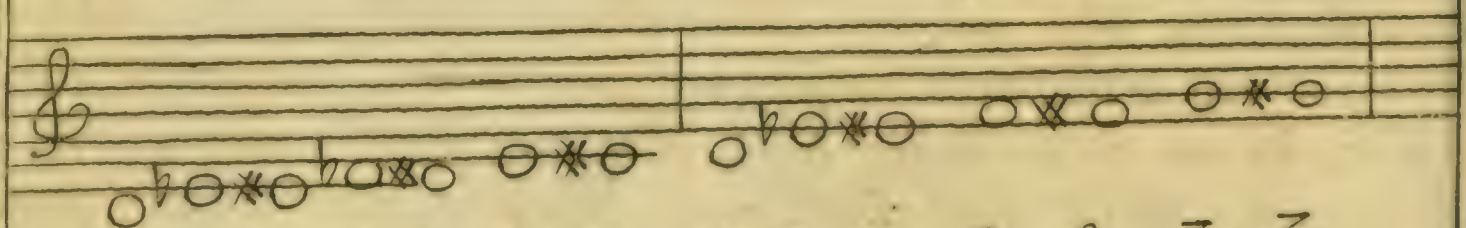
finger about half an inch from the first & C fol-fa-ut with your third finger close to the second.
The III^d string hath in like manner 4 Notes which are these viz D la-sol-re, E-la-mi, F-fa-ut & G sol re ut (on which last the Cliff is commonly fix'd) D-la-sol-re is struck open, E-la mi is to be stop't with your fore-finger about an inch from the Nut F-fa-ut with your second finger close to the first. & G-sol-re-ut with your third finger 3 quarters of an inch from ye 2^d.
The II^d string hath also 4, Viz A-la-mi re, B-fa-be-mi C-sol-fa-ut and D-la sol: A la mi re is open, stop B-fa-be mi with your fore finger about an inch from ye Nut C-sol-fa-ut with your second finger close to the first & D la sol with your third finger about three quarters of an inch from the second.
The I^st, treble, or least string hath six Notes usually appropriated thereto which are these Viz E la F fa ut, G-sol-re-ut, A-la-mi-re, B-fa-be-mi, and C-sol fa ut. strike E la open; stop F-fa-ut with your fore finger very near the Nut: G-sol-re-ut with your second finger about three quarters of an inch from the first: A-la-mi-re with your third finger at the same distance from the second: B-fa-be mi with your little finger half an inch from the third; and lastly to stop C sol fa ut you must stretch your little finger about a quarter of an inch farther than you did for B-fa-be-mi.
But the Learner is to take Notice that all the Notes on the first or treble string exepting E la are termed in Alt for Distinction sake.
And that the first Note of every string must be drawn with a down Bow.

Of Flats & Sharps.

Whereas the greater part of the Notes in the Gamut are divided by half Notes commonly call'd Flats and Sharps, the former whereof are marked thus (♭) the other thus (✱) It may not be Amiss here to subjoyn the whole Scale of the Gamut ascending wherein all these half Notes are delineated, and at the same time to shew with what fingers they are to be stopt. Where a Cypher (o) is set underneath any Note, it signifies that such a Note must be play'd open: the figure (1) is the first finger; the figure (2) is the second finger and the figure (3) is the third finger. But wheresoever you find a figure plac'd under a Note and ye same figure under the next it denotes that the same finger must be stopt about half an Inch farthern it was before.

4th string. 3d string.

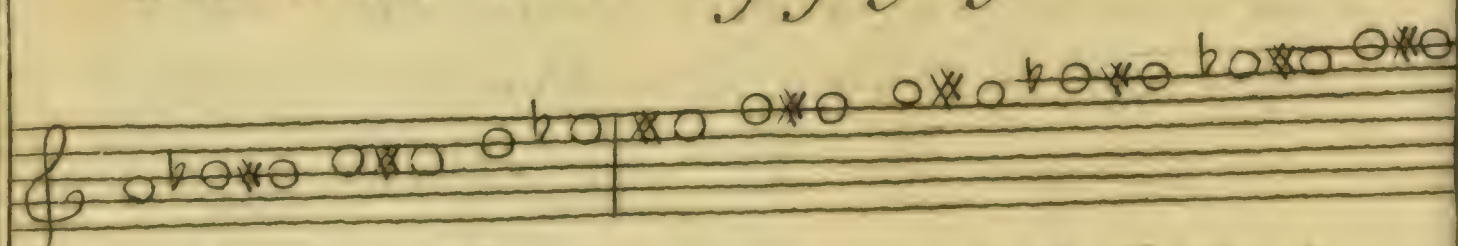
g a a b b c c d e e f f g g



0 1 1 2 2 3 3 0 1 1 2 2 3 3

2d string 1st string

a b b c c d e e f f g g a a b b c c

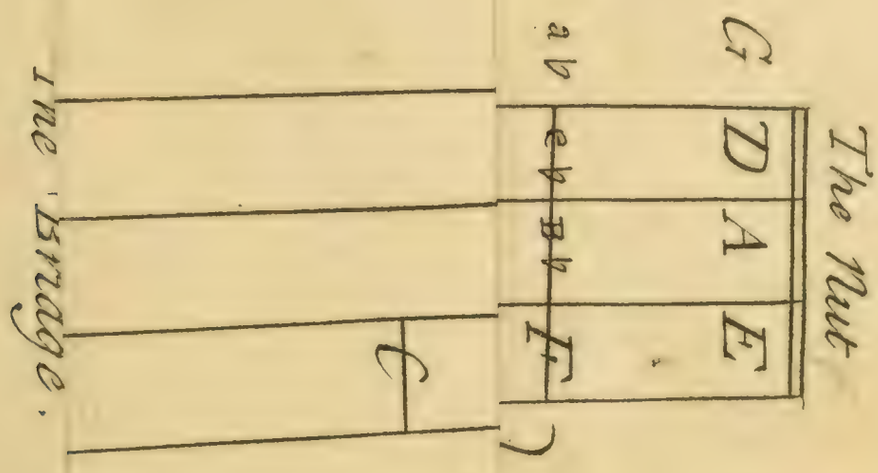


0 1 1 2 2 3 4 0 1 1 2 2 3 3 4 4

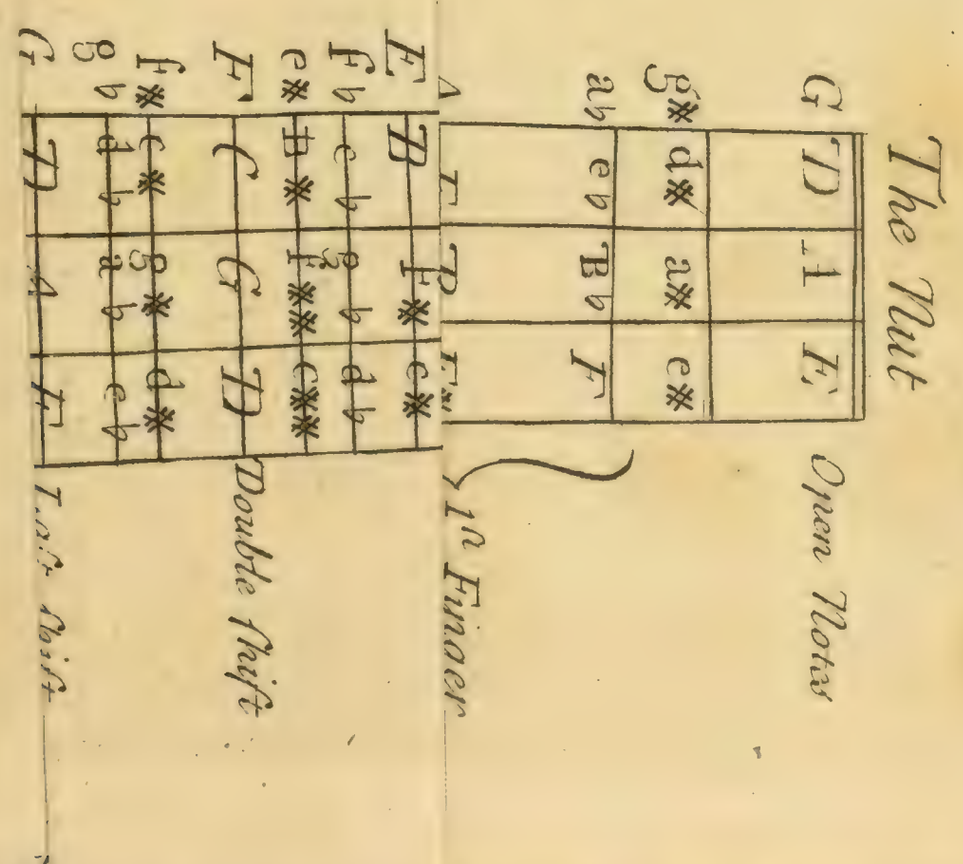
If you cannot readily attain to stop in Tune you may then have recourse to ye ensuing Example wherein ye strings of ye Violin are represented and divided into several frets.

first

Let the length you may easily a or backwarder as Occa
on requires; t the neck of your Vi Example; Thus you'll
sily discern ev

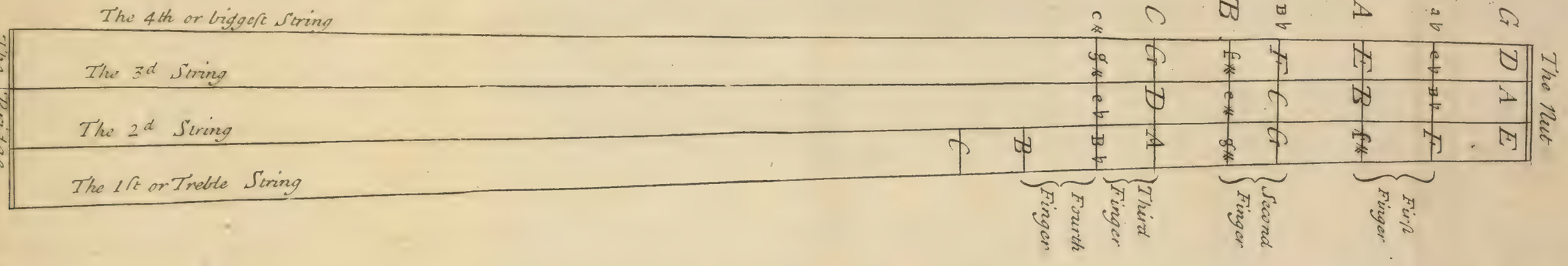


When you are may proceed to this ample ye first shift which
is called the half shift is upon ye 20th ger on that line or Note
where ye shift is to r also D✱ & E♭ &c the same Finger.

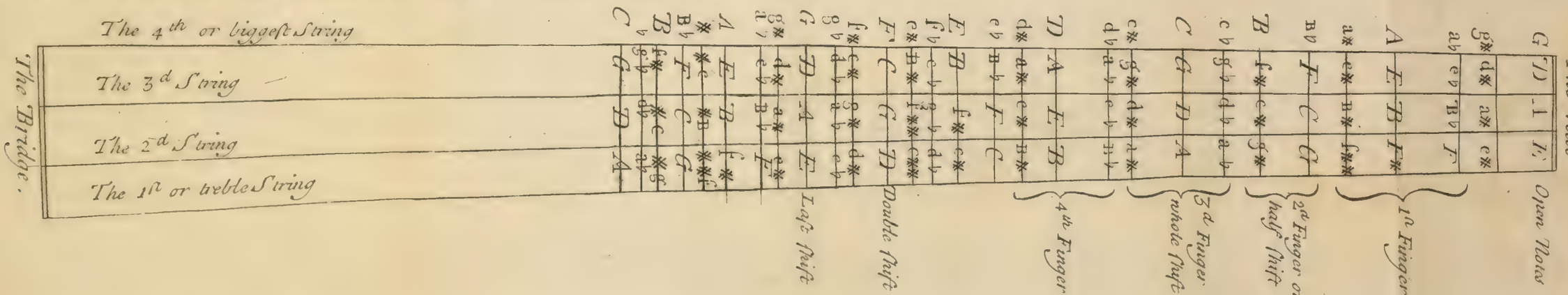


slow or quick, you must alter ye telling of these Num-
bers slower or faster. Triple
Instructions for ye Violin B

Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forwarder or backwarder as Occasion requires; then with a pair of Compasses mark out these lines either with Ink, or with bits of Paper pasted on the neck of your Violin at the same Distance as they are in this Example; Thus you'll easily discern every Note, and with a little practice learn how to stop in Tune to a very great Nicety.



When you are pretty well acquainted with the manner of stopping according to the former Scheme you may proceed to this, which directs you to stop in all the shifts, for Example ye first shift which is called the half shift is upon the 5th line; the whole shift is upon ye 8th line; ye double shift is on ye 17th line; the last shift is upon ye 20th line. Note that in shifting you must put your first finger on that line or Note where ye shift is to be done, & then move the whole hand higher accordingly. Note also that as G♯ & A♭, or A♯ & B♭ or also D♯ & E♭ &c are not ye same Notes you must not stop them with the same Finger.



Common Time.

Sembrief

Minums

Crotchets

Quavers

Semi quavers

Triple Time.

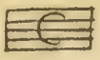
Minum

Crotchets

Quavers

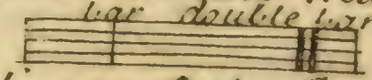
Semi quaver

Example of the Time.

There are two sorts of Time viz Common and Triple. Common Time is marked thus  and must be played slow. or thus to shew a somwhat fas=ter motion. and thus to denote a brisk movement. — Triple time is marked thus to signifie a grave movement. or thus which mark is usually prefixd to slow Airs: or thus which mark serves for Min uets or light tunes: and thus which last mark is generally set before Jiggs & Passpes. a Sembrief is ye length of 2 Minums. 4 Crotchets 8 Quavers and 16 Semi quavers. and ought to be held as long as you can distinct-ly tell four thus 1: 2; 3; 4: therefore according to ye Mark set at the beginning of any Lesson whether it be slow or quick, you must alter ye telling of these Num-bers slower or faster. —

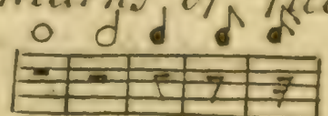
Triple

Triple Time is multiplied by three and consists of 1 prickt Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar; whereas in common time 1 Sembrief, or 2 Minums or 4 Crotchets, or 8 Quavers, or 16 Semiquavers in like manner be contained within one Bar.

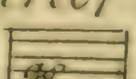


A Bar is a line drawn cross the five lines of the Scale as you may observe in the Example; A double Bar is set as occasion serves to shew that ye Strain ends there and that every strain must be played twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note, which signifies that such a Note whereto this dot is fixt must be held half as long again as the time of the Note it self requires, whether it be Sembrief Minum, Crotchet, or Quaver. As for the tails of no they may be turned upwards or downwards at pleasure, provided that the heads be made full and fixd in their proper places.

There are as many rests or marks of silence as there are Notes. Example



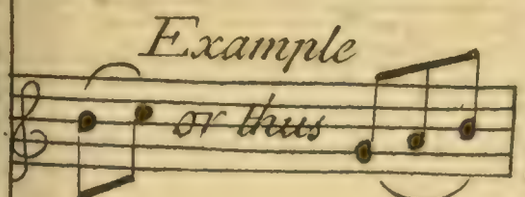
and when you meet with any of these you are to cease playing according to their lengths

Having explained the Scale of the Gamut both as it is natural and otherwise; there remains some Directions for the distinguishing of certain marks which are usually set at the begining of the Staves or lines, the first whereof is that of the Cliff which is formed thus.  some other Notes also inserted in most Lessons viz Flats & Sharps that have been alredy described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for El a, B fa be mi and A la mi re, and if one or more of these Flats be placed next the Cliff it ought to be understood that all the Notes on that line, or in those spaces where they stand must be played flat throughout the whole Leson

unless you meet with a Sharp prefixt to any one of them, shewing that that particular Note must be play'd sharp. The Sharps are applied to F fa ut, C sol fa ut and G sol re ut so that all the Notes found in those places are to be play'd sharp, unless a Flat any where intervenes.

Of the usual Graces.

The first is call'd a Beat. and is marked thus (+) it proceeds from ye half Note below the Note on which it is made. and must be heard a little before the proper Note is drawn with the Bow. as for Example in playing B-fa-be-mi you must first touch A-lamire open, and then beat down B-fa-be-mi with your forefinger. On the contrary a Shake is marked thus (tr) and comes from the next Note above. thus when you shake F-fa-ut, the Grace is taken from G-sol-re-ut, which you must strike a little and then shake it off, but be sure to let the proper Note be heard at last.



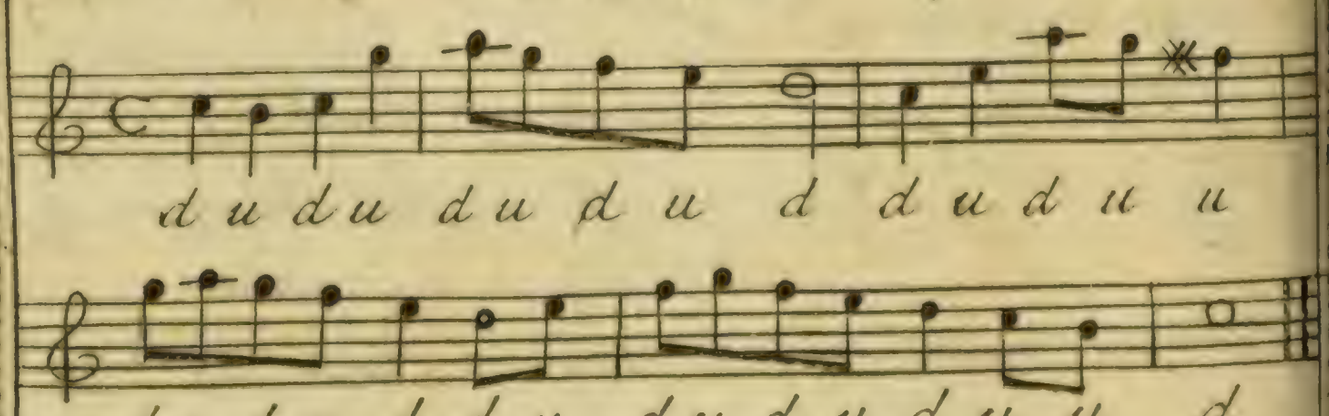
There is also another sort of Grace call'd a Slur and marked thus (⌒) which is sometimes set over two, three, or more Notes to shew that all the Notes comprehended within it must be drawn with one Bow, as it appears from the Example

The

The Method of Bowing in Common Time

It is difficult to lay down any certain Rules for ye Use of ye Bow by reason the direction of divers Masters and ye Methods of Practitioners are very different; nevertheless it may not be improper for ye satisfaction of ingenious Learners to exhibit some few remarkable Observations on this subject. At the beginning of many Lessons you will meet with an odd Note excluded from ye others by the first Bar: which must be always struck with an up Bow. the next within ye Bar is to be drawn with down Bow. and whenever an equal number of Minums, Crotchets, or Quavers are comprised within ye same Bar, proceed in drawing one Bow down and ye other up continually: but if three, five, seven or any other odd Numbers are found therein, then 'tis requisite that some two of them be play'd with two down or two up Bows both together: Lastly in case there are two, four, or more Quavers tied together, be sure to play off the first of them with a down Bow. the same thing is to be observ'd with Semiquavers when they agree in like manner: as you may more plainly apprehend in the ensuing Example wherein the Letter (u) is set under those Notes which require an up Bow, and (d) under those Notes which are drawn downwards.

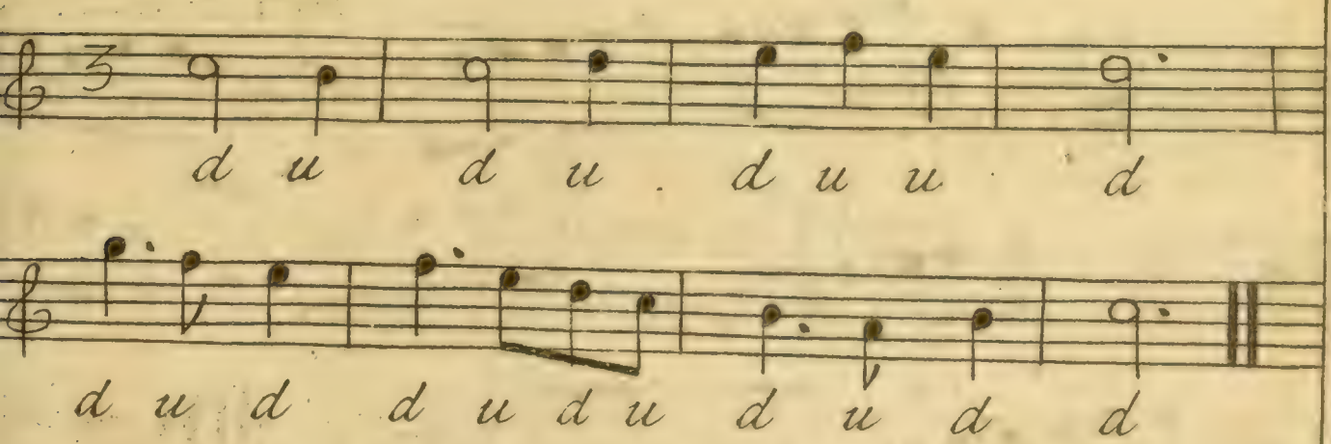
Example



The Method of Bowing in Triple Time

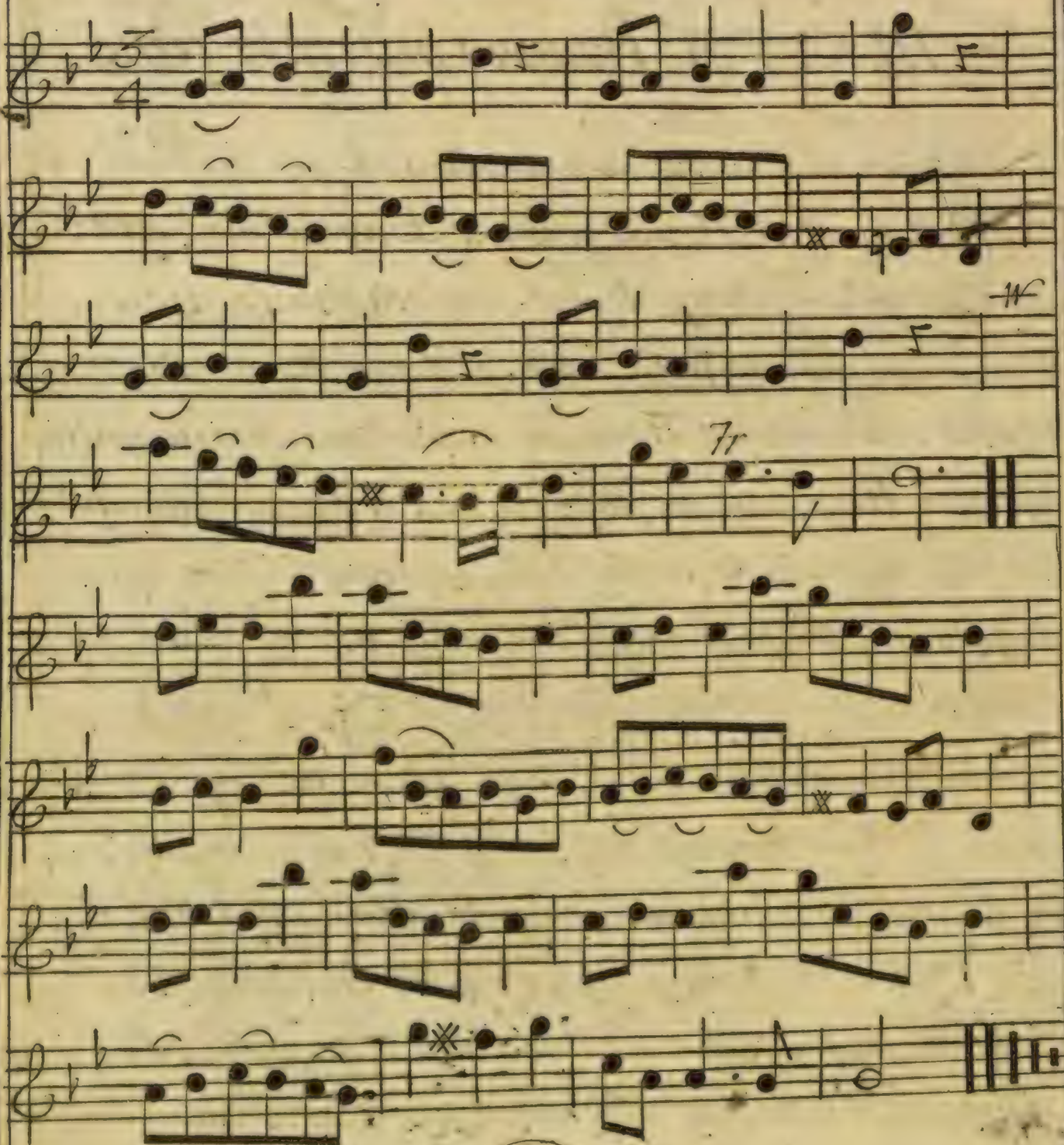
When three Minums are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the best, in regard that by this means the following Bar will begin more smooth with a down Bow.

When three Crotchets are found in a Bar, you must draw ye Bow downward for ye first, upward for the second, and continue so to do alternately; but if four Quavers follow a Bar of three Crotchets, then strike the first Crotchet with a down Bow & the other two with up Bows; to the end that you may more conveniently begin the four Quavers in the next Bar drawing your Bow downward

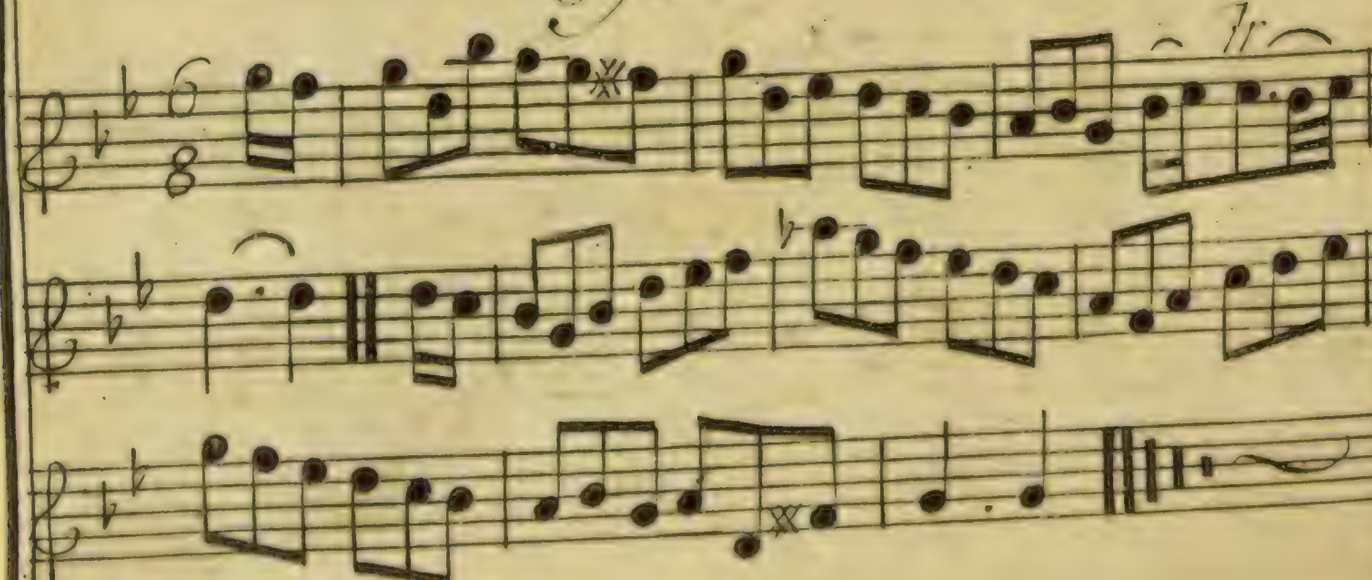


10

Minuet

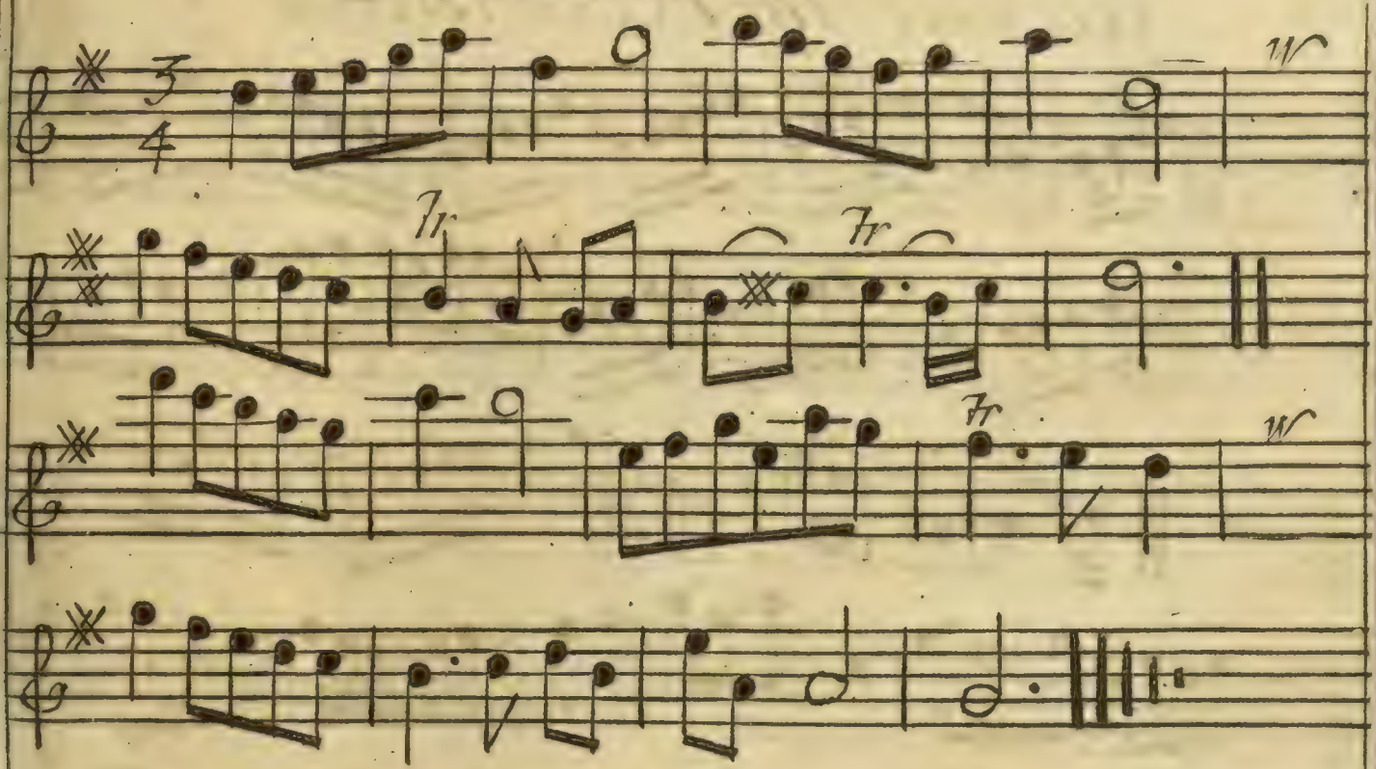


Rigadoon

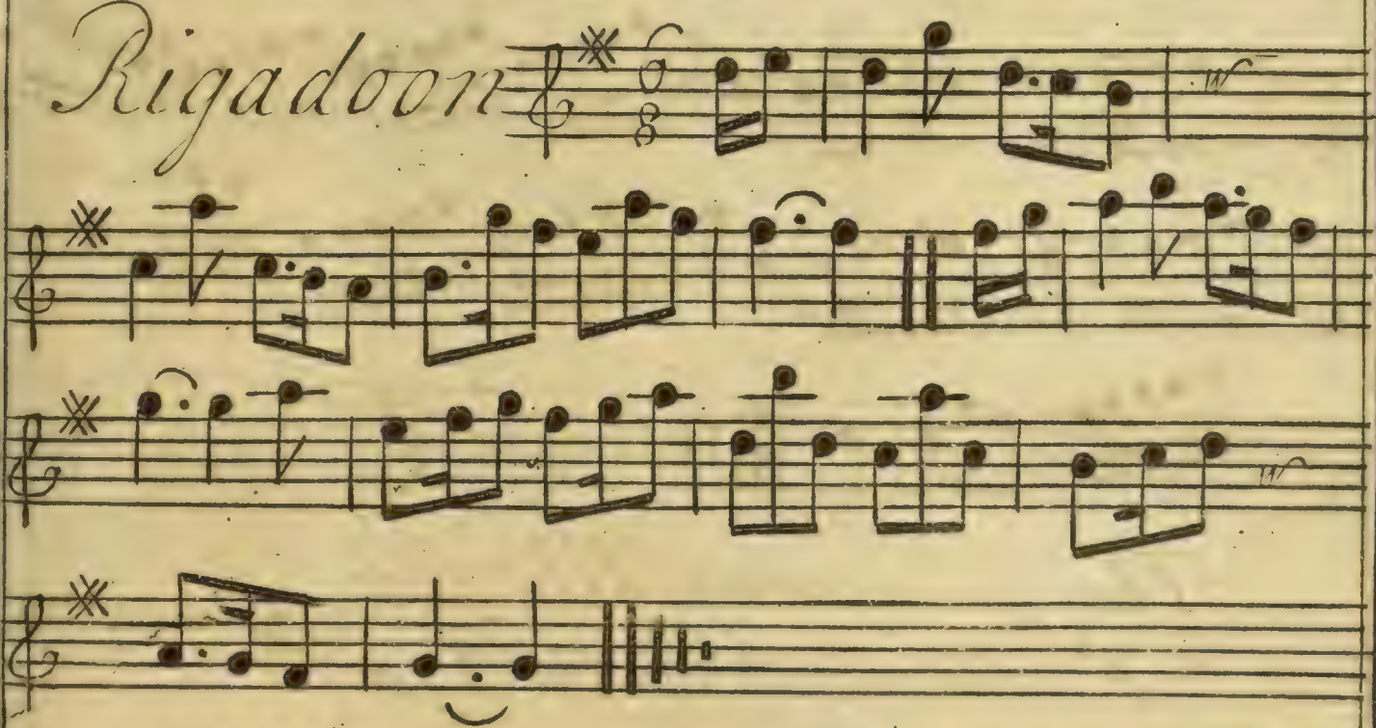


For the Violin

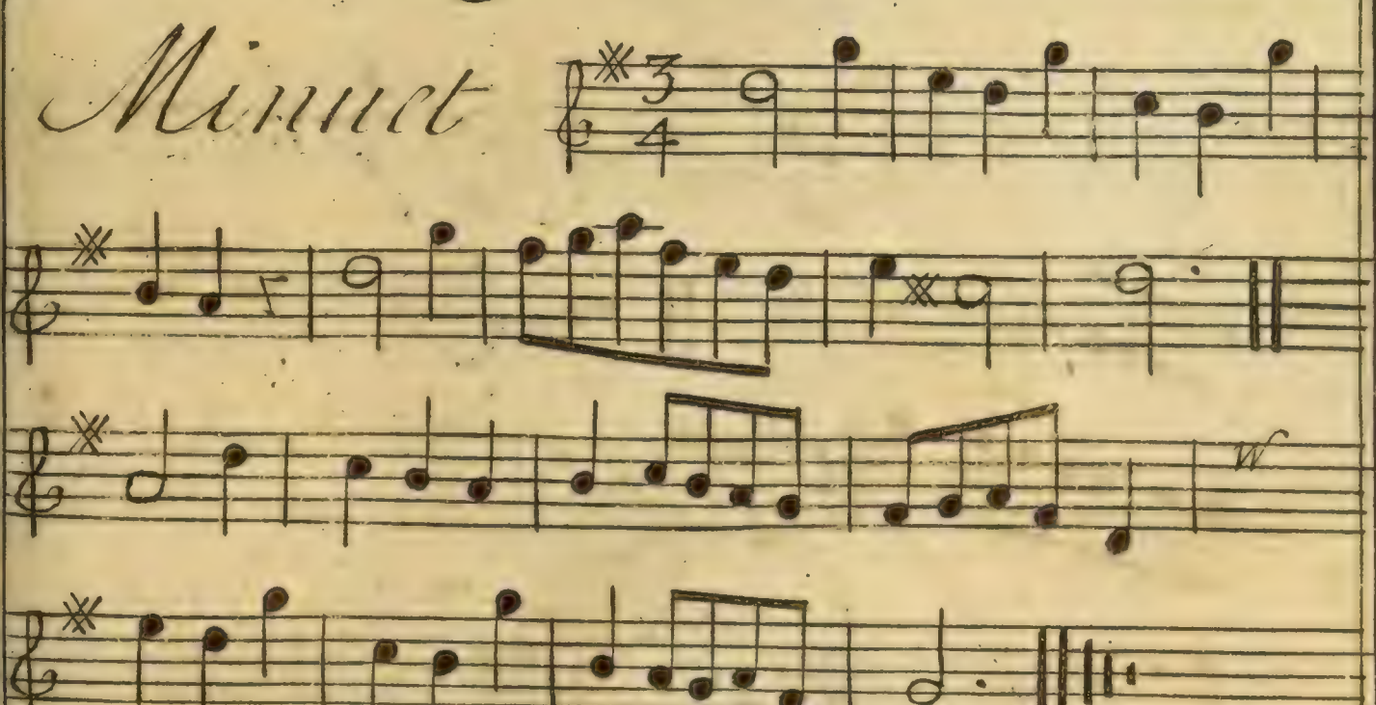
Minuet



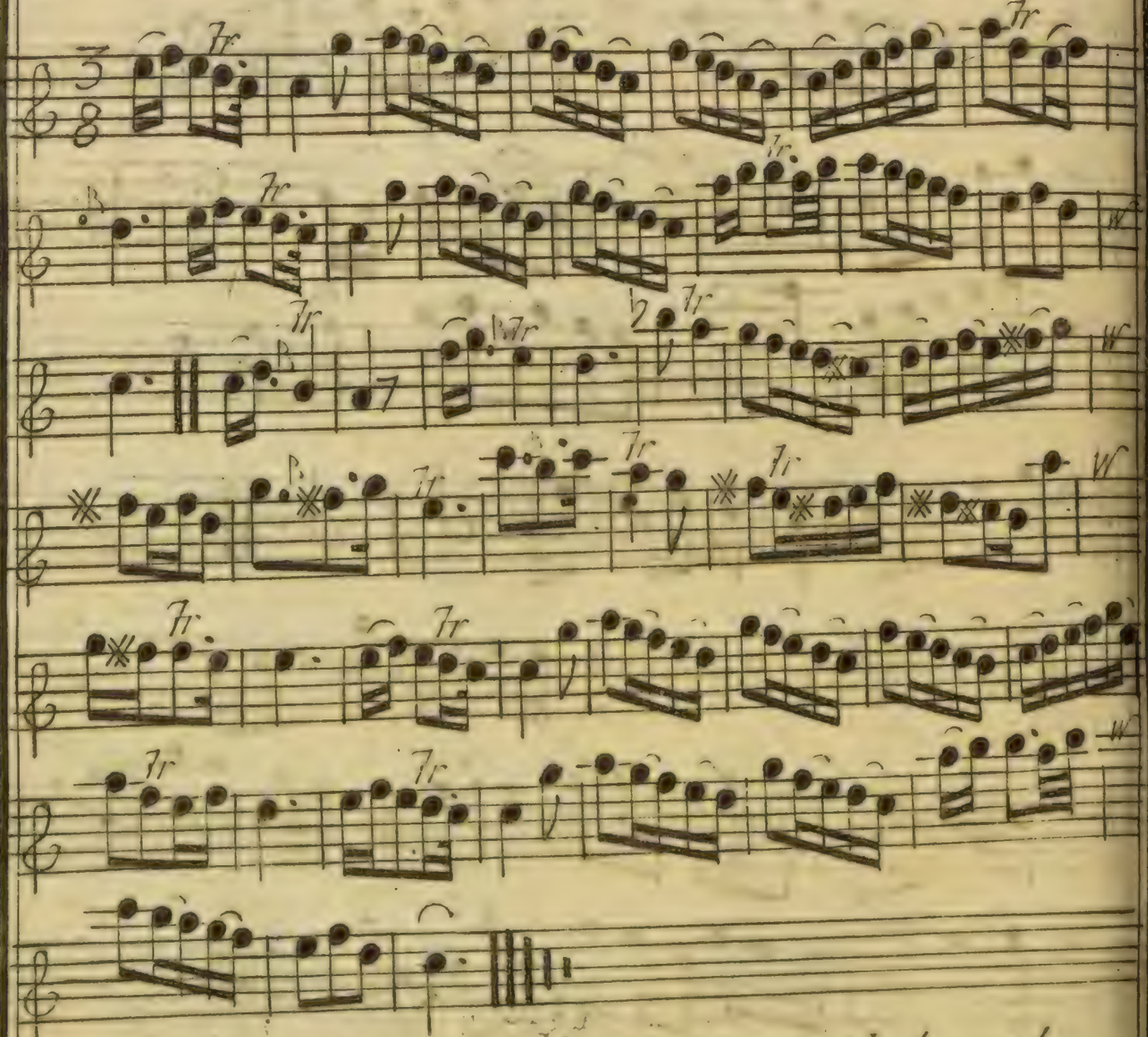
Rigadoon



Minuet

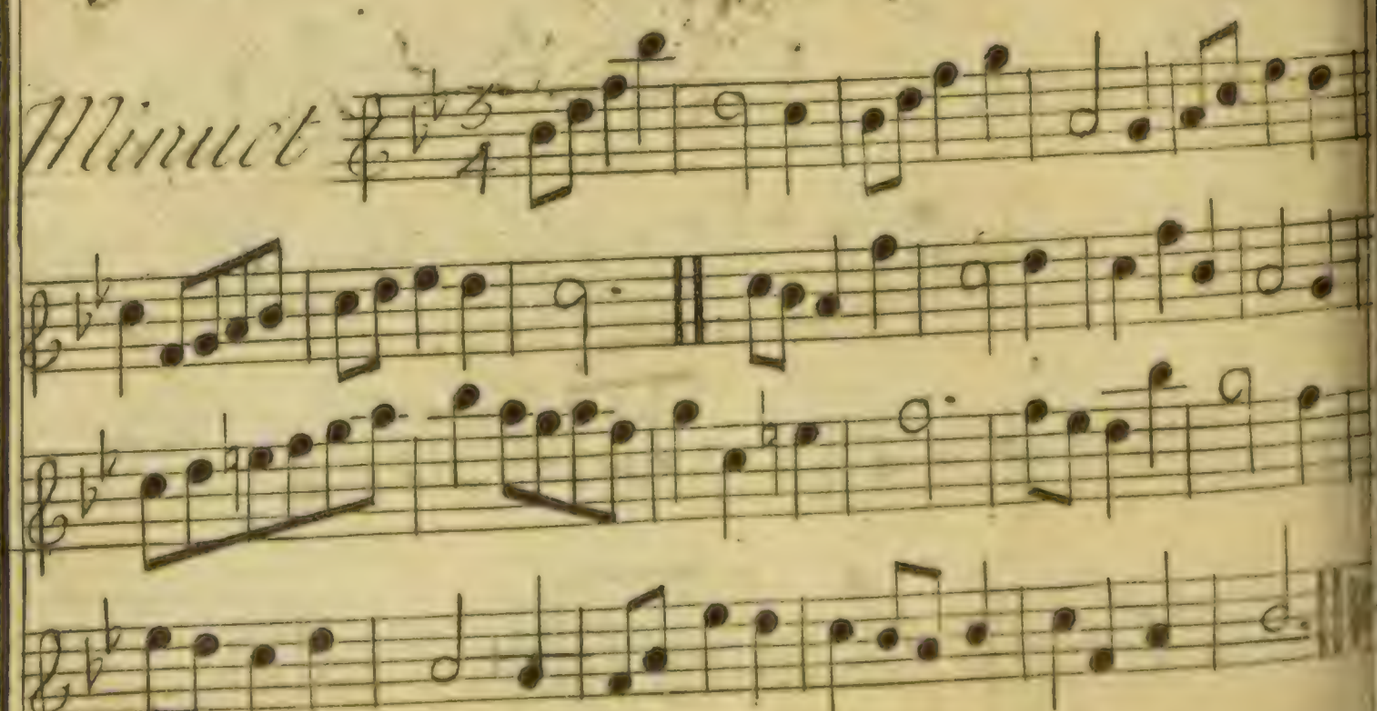


Minuet in Rodelinda.



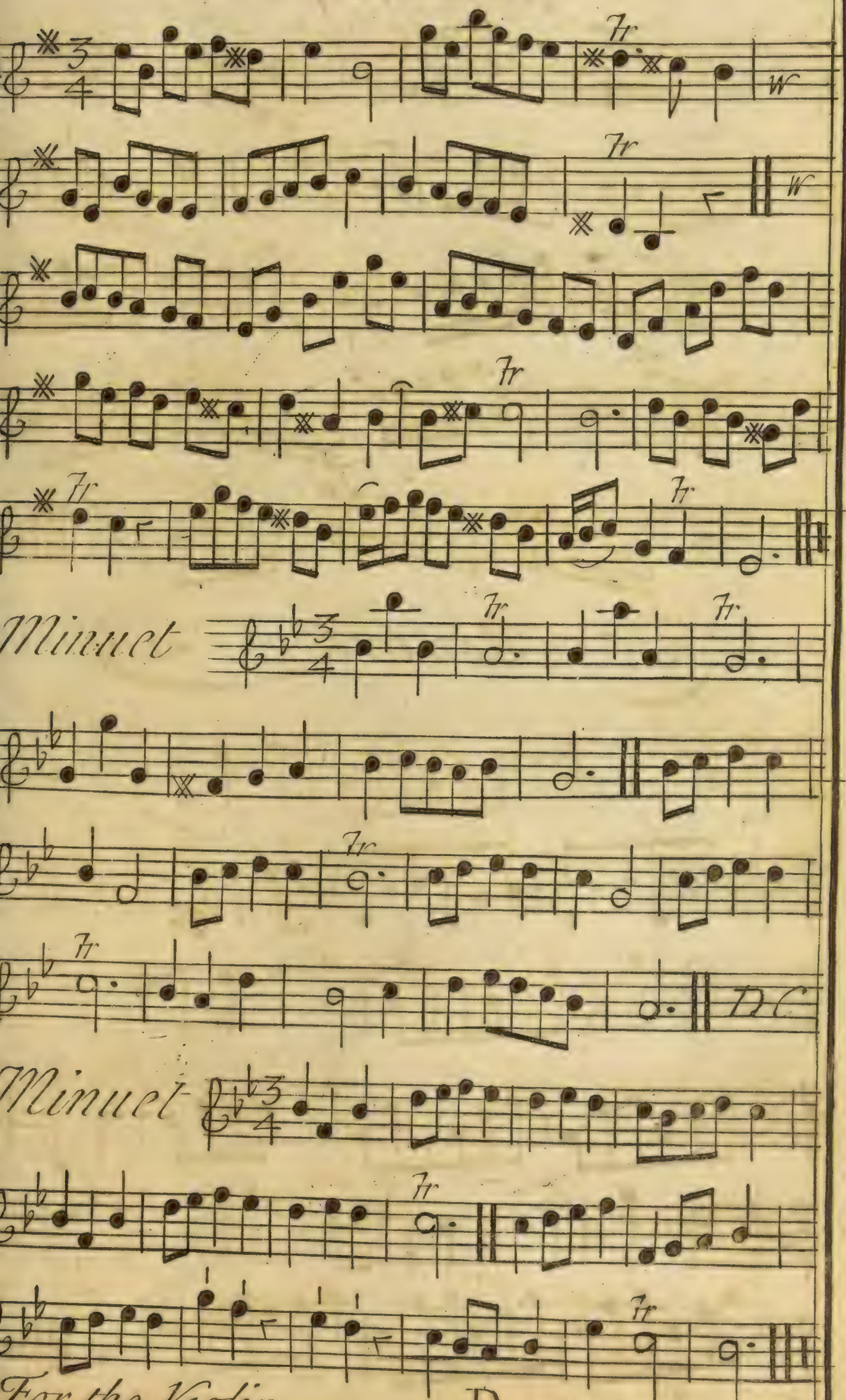
The following Minuets by the most Eminent Masters.

Minuet



For the Violin.

Minuet.



Minuet

Tr

Tr

Tr

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Minuet

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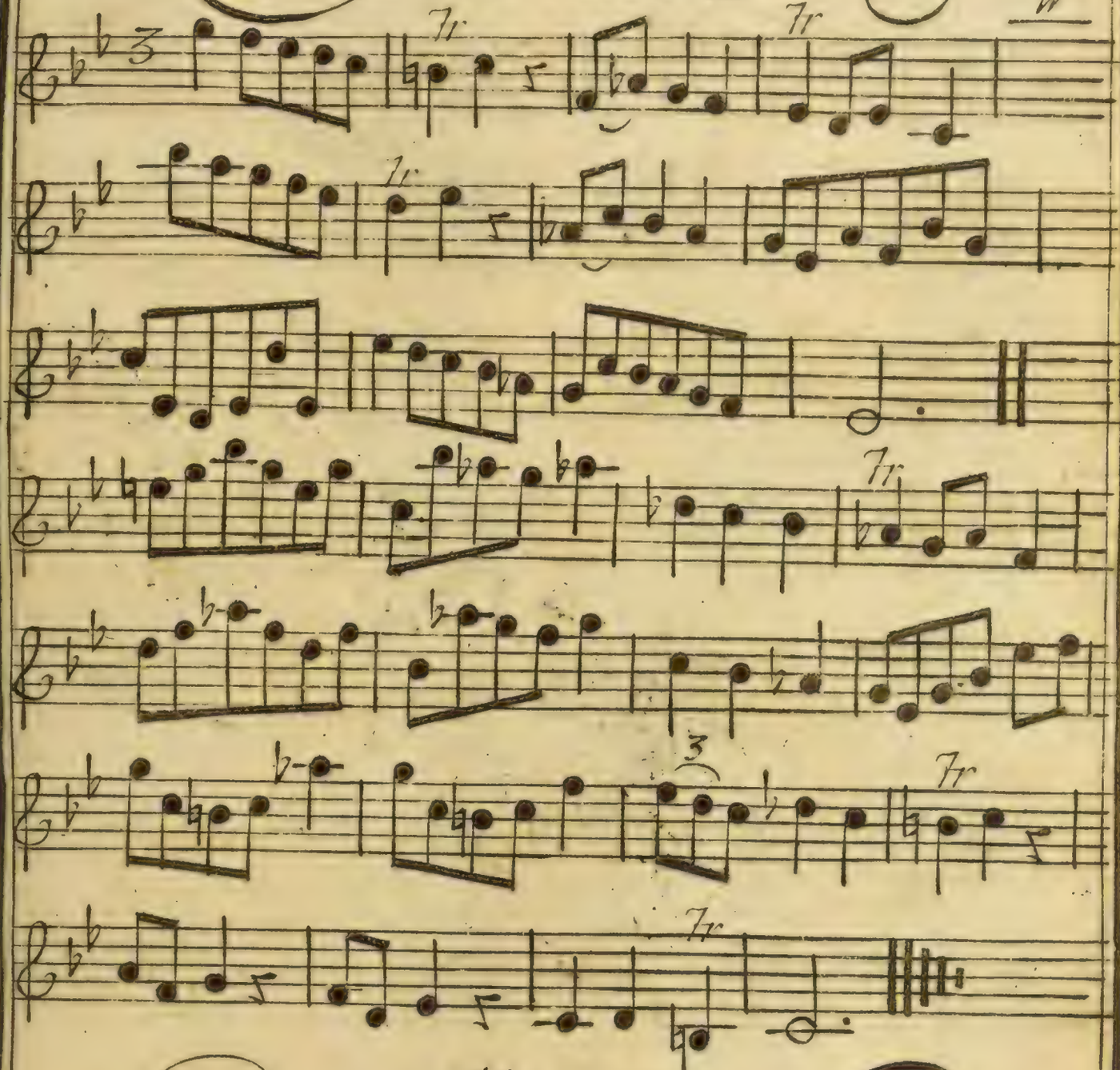
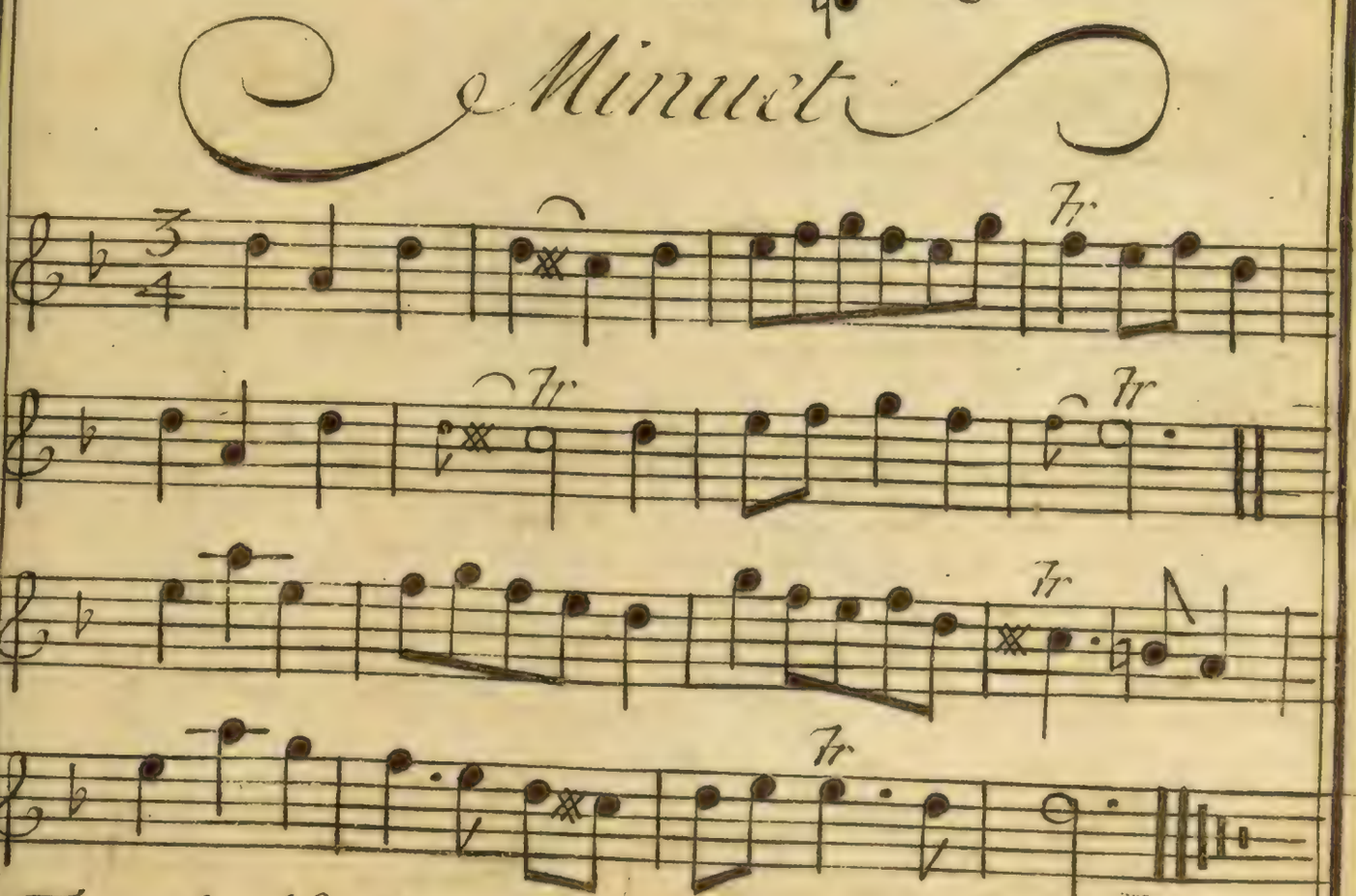
Minuet



Minuet

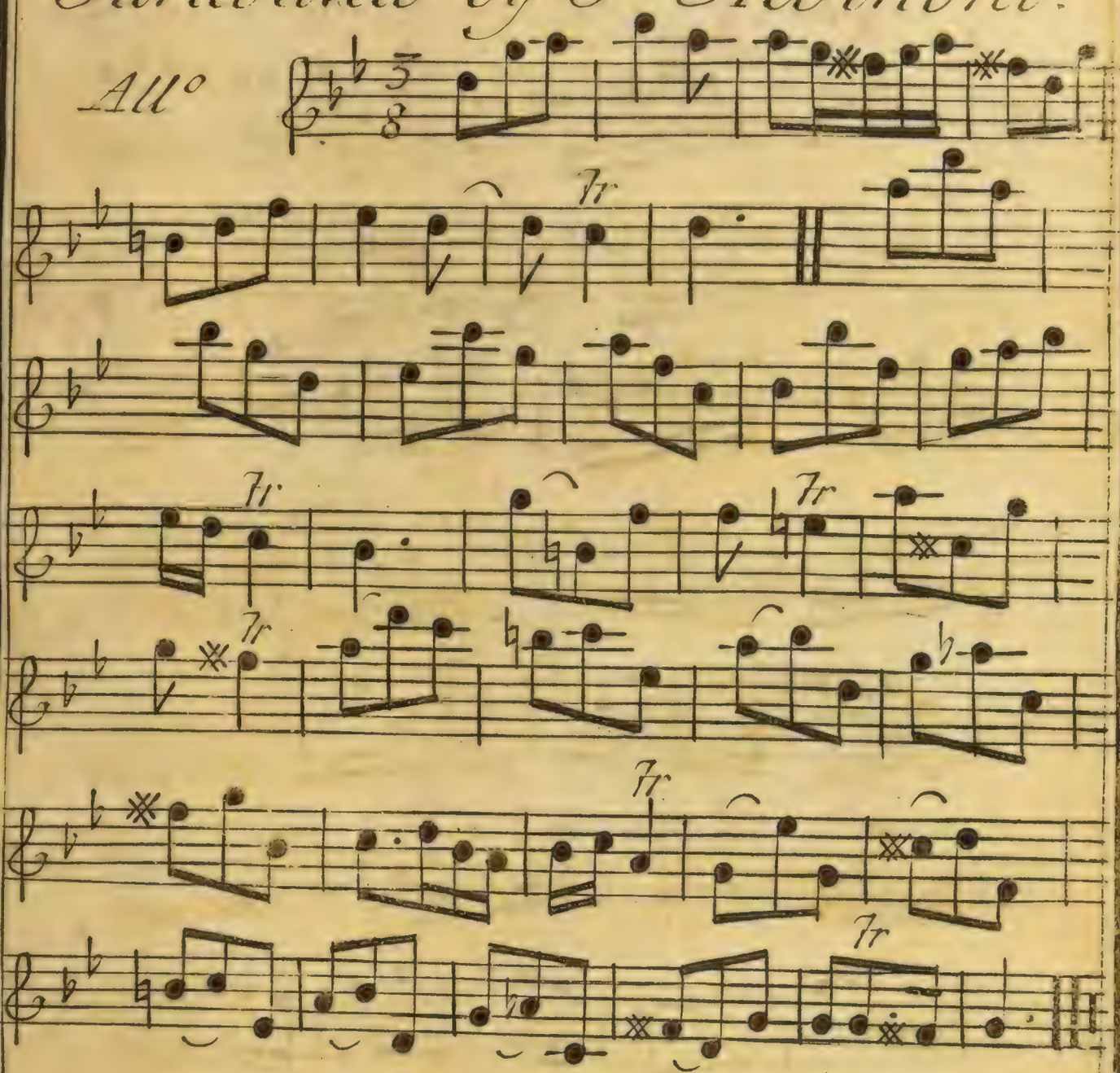


Minuet.

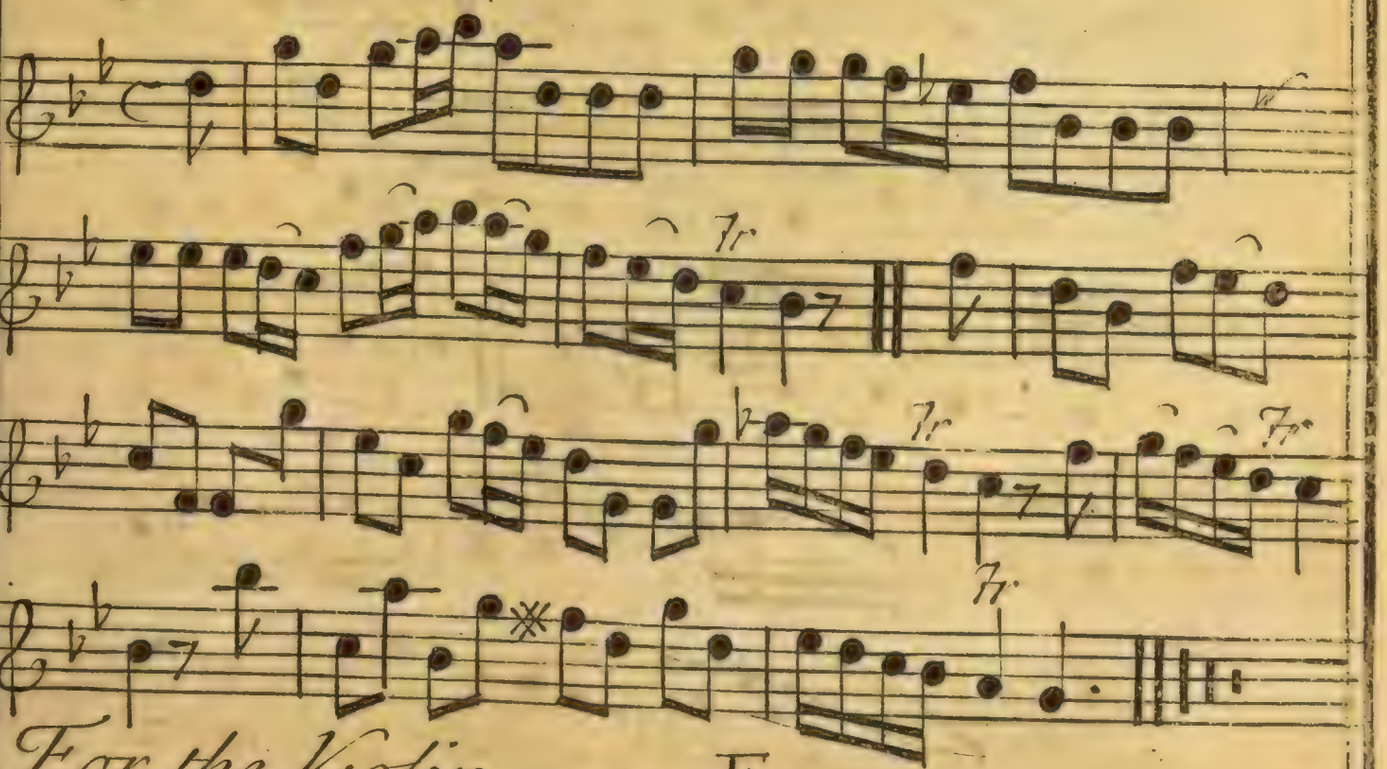
Rigadoon

For the Violin

Saraband by Sr Albinoni.



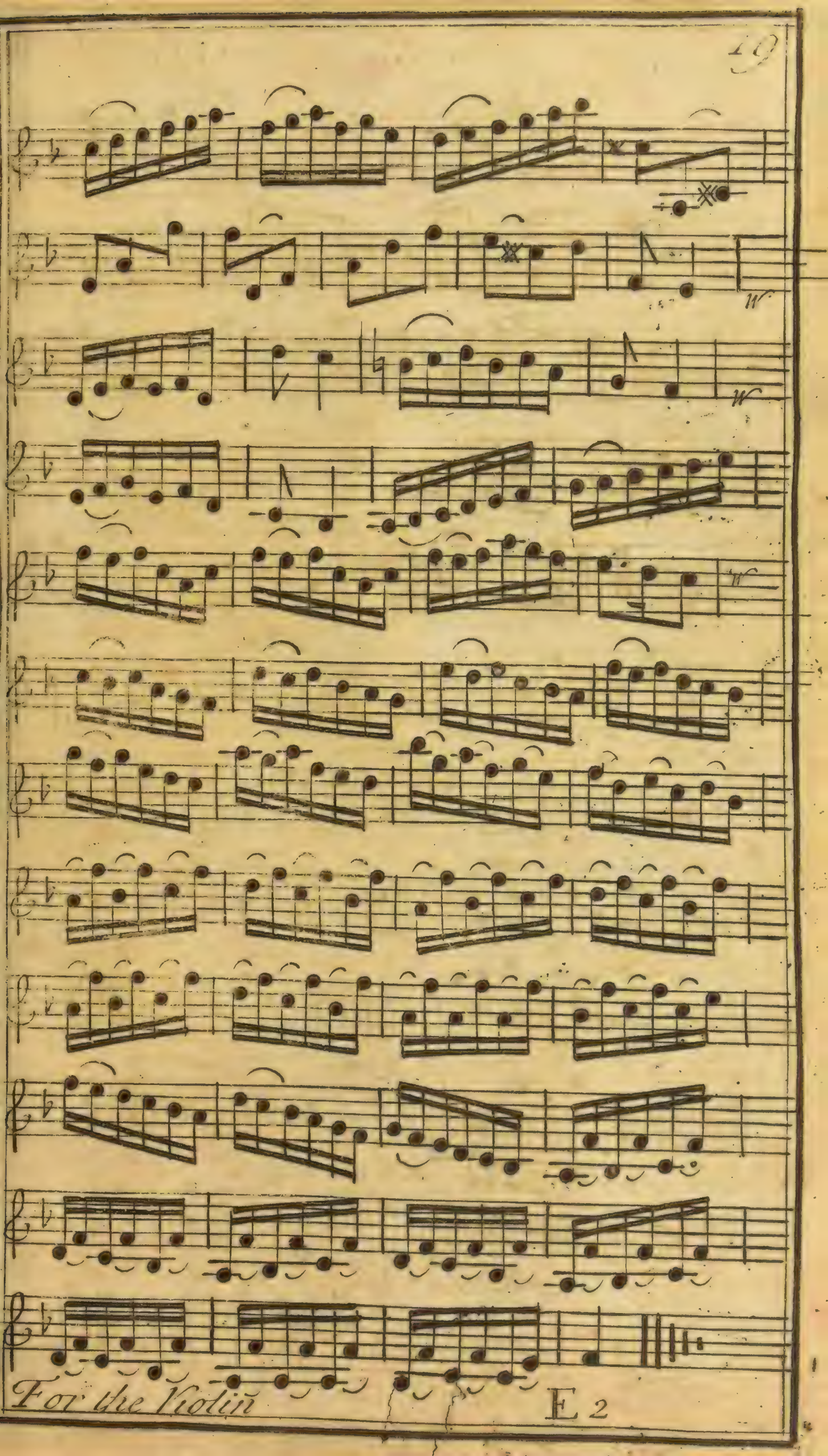
Gavot by Sr Albinoni.



Air by Sig^r Mascitti

Presto

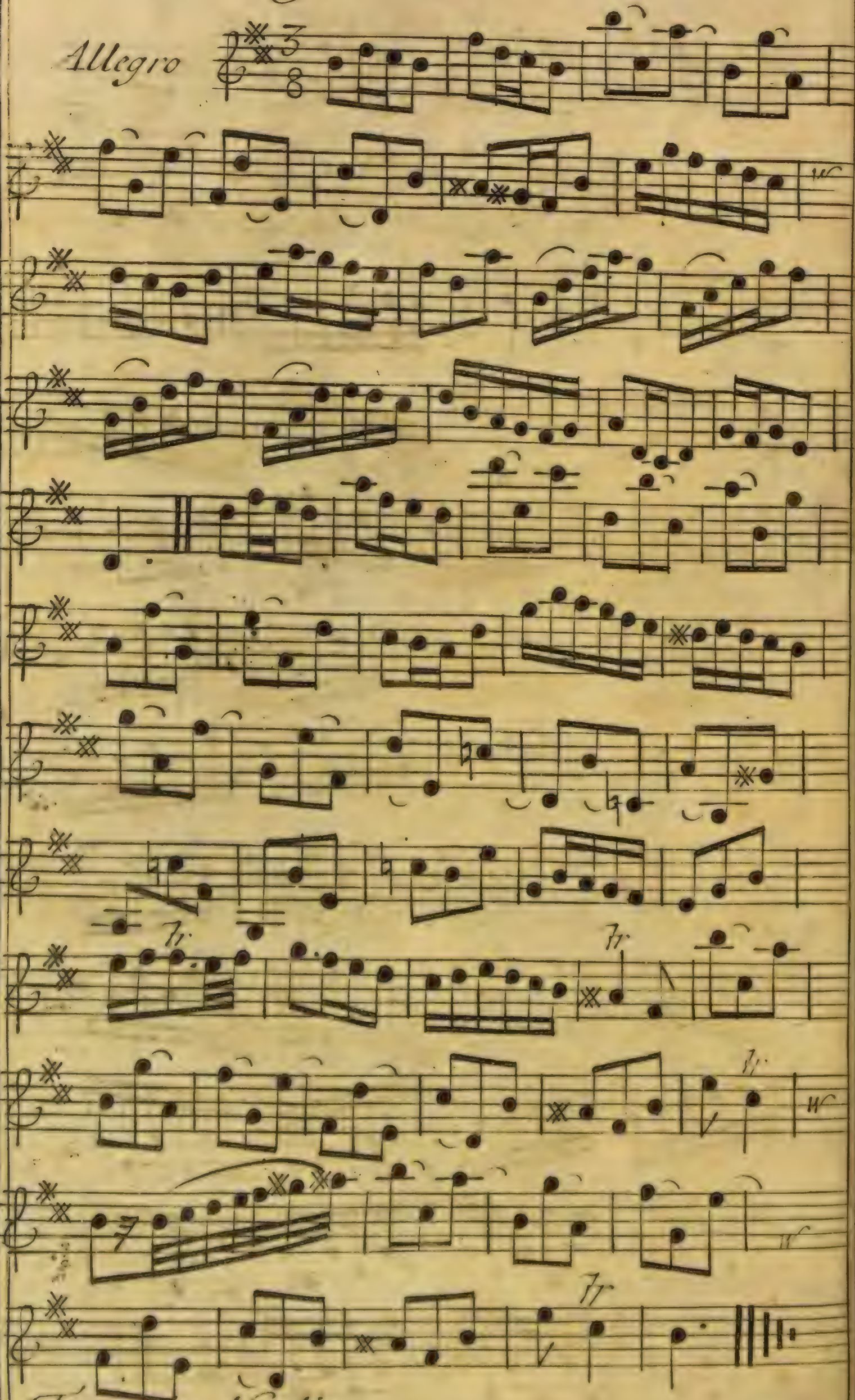
For the Violin



20

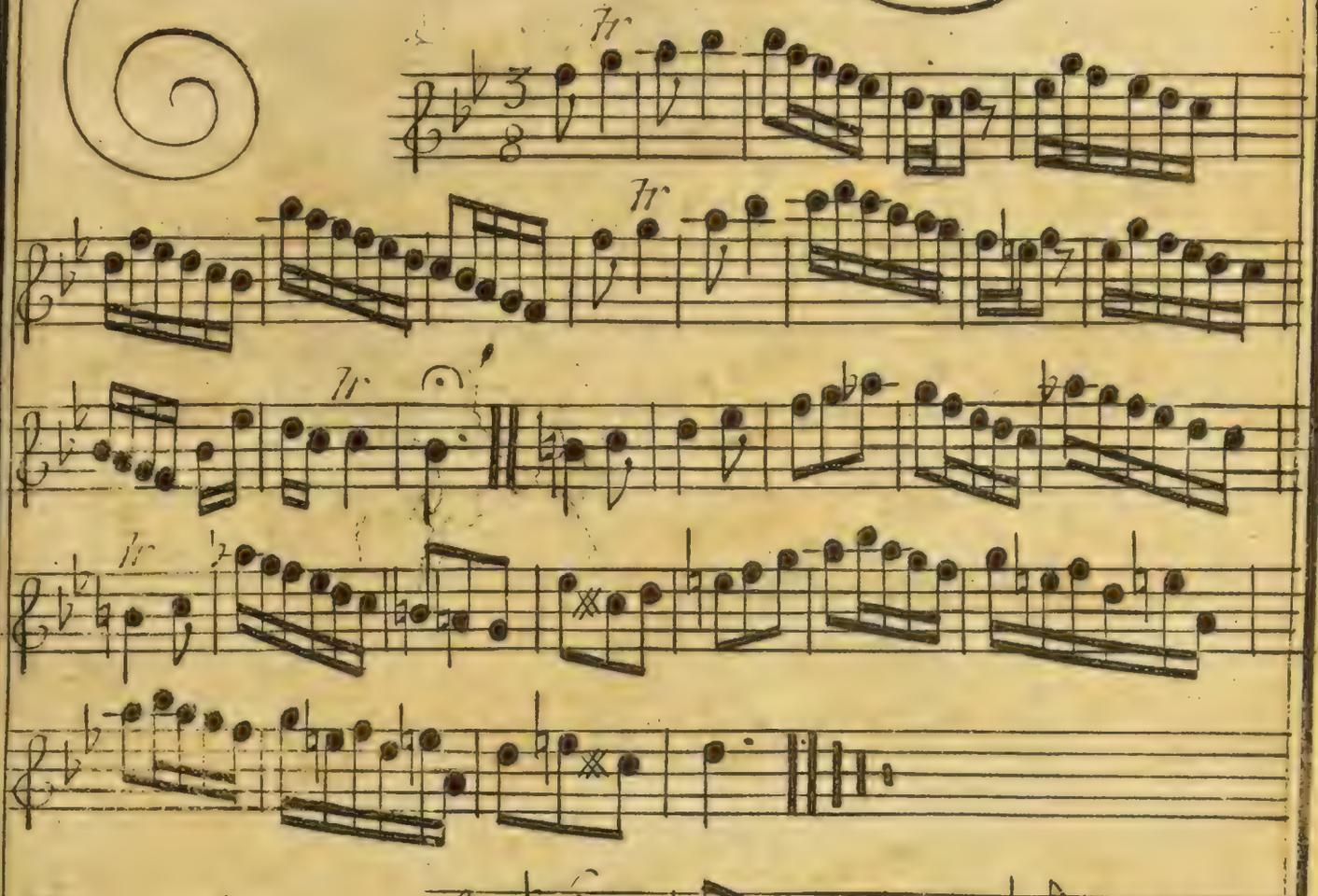
Air by Mr St Helene

Allegro

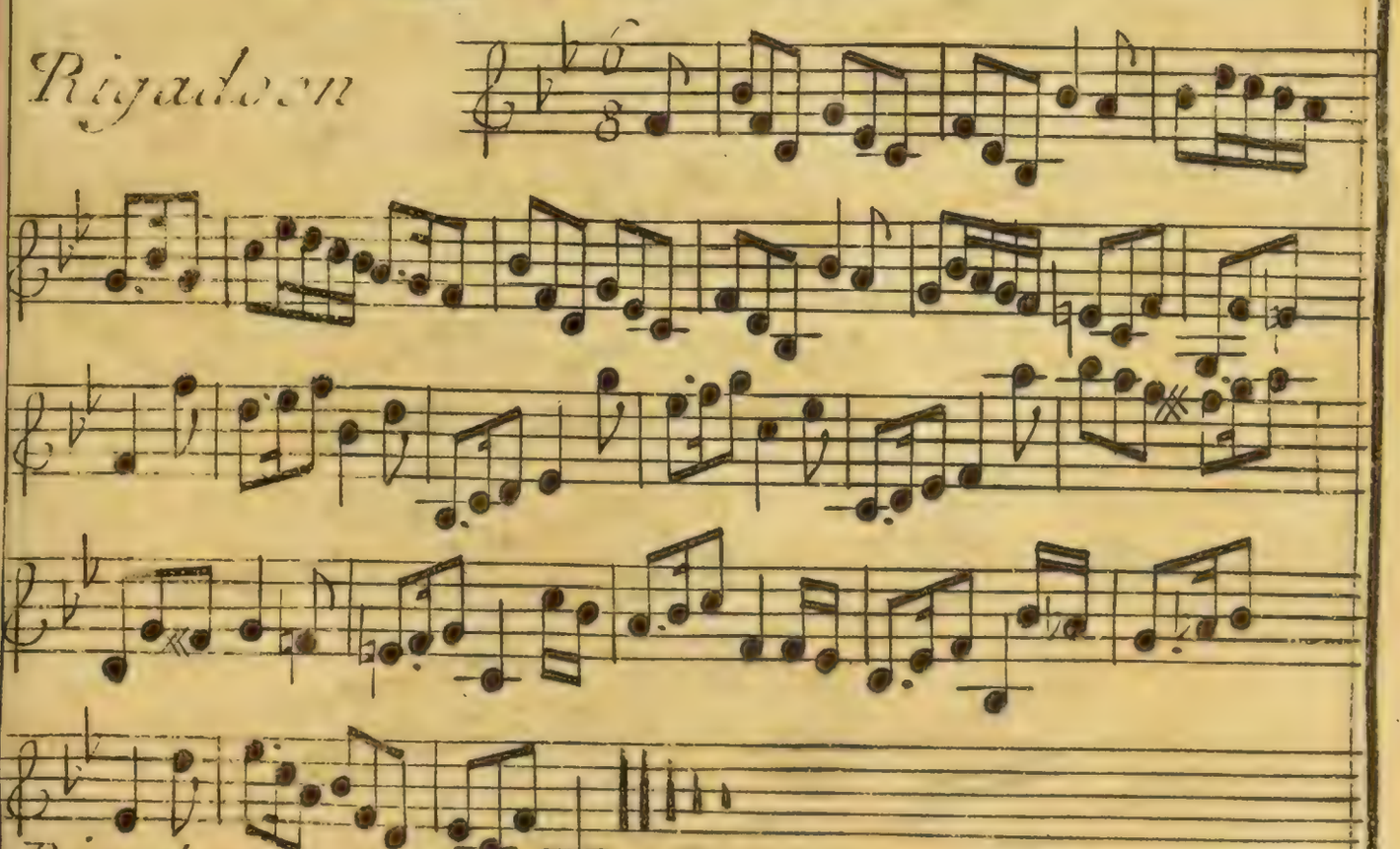


For the Violin

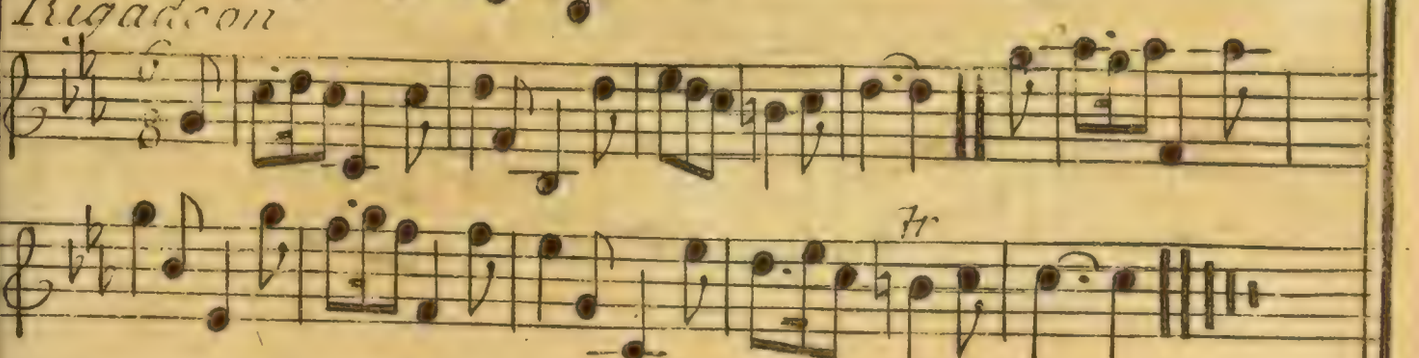
Minuet.



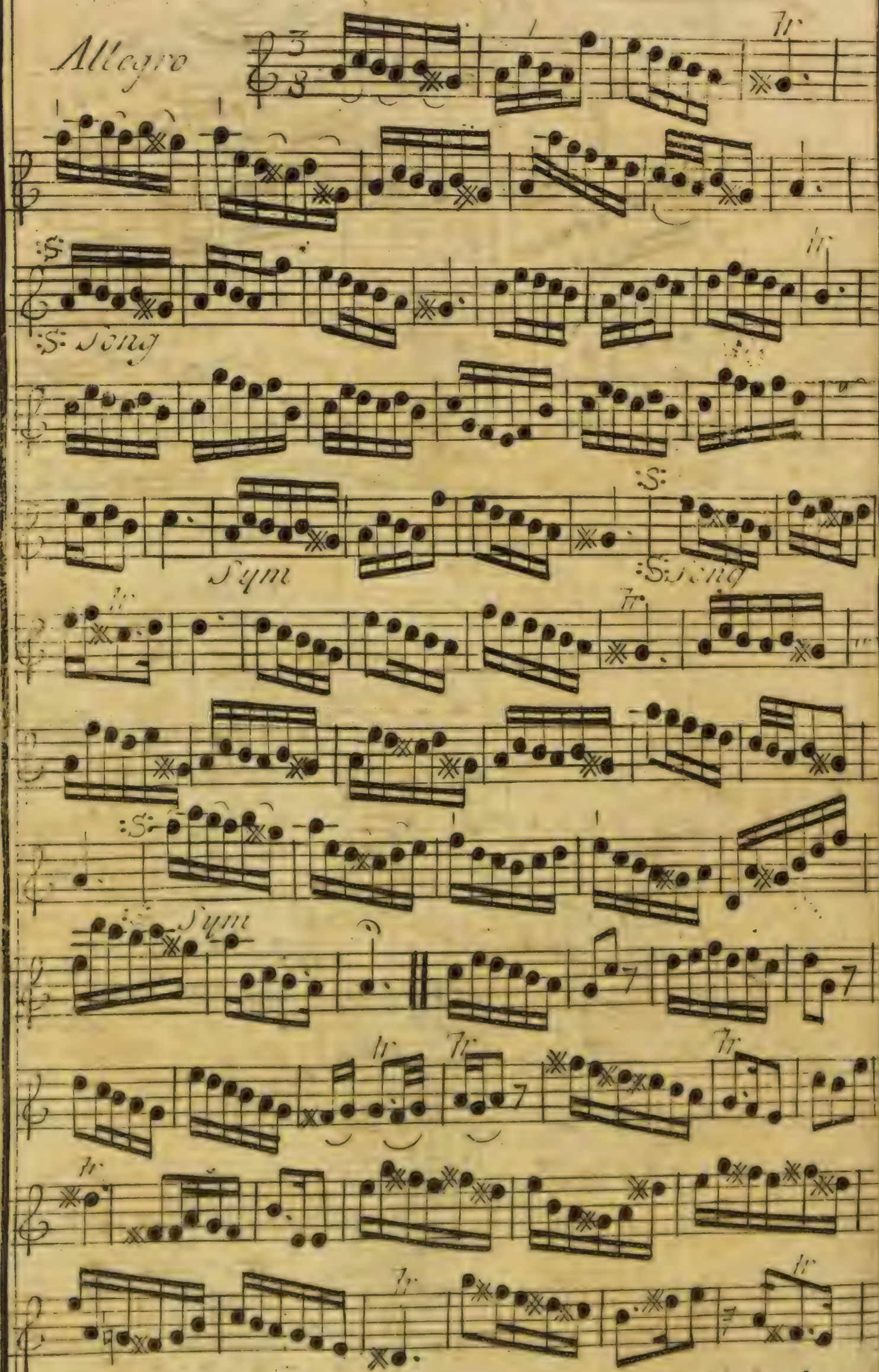
Rigadoon



Rigadoon

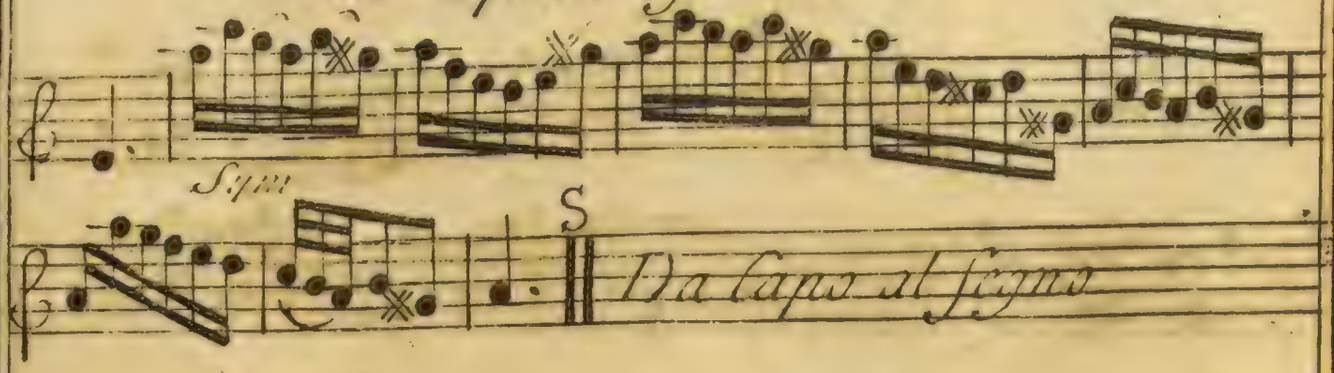


A Favourite Air:

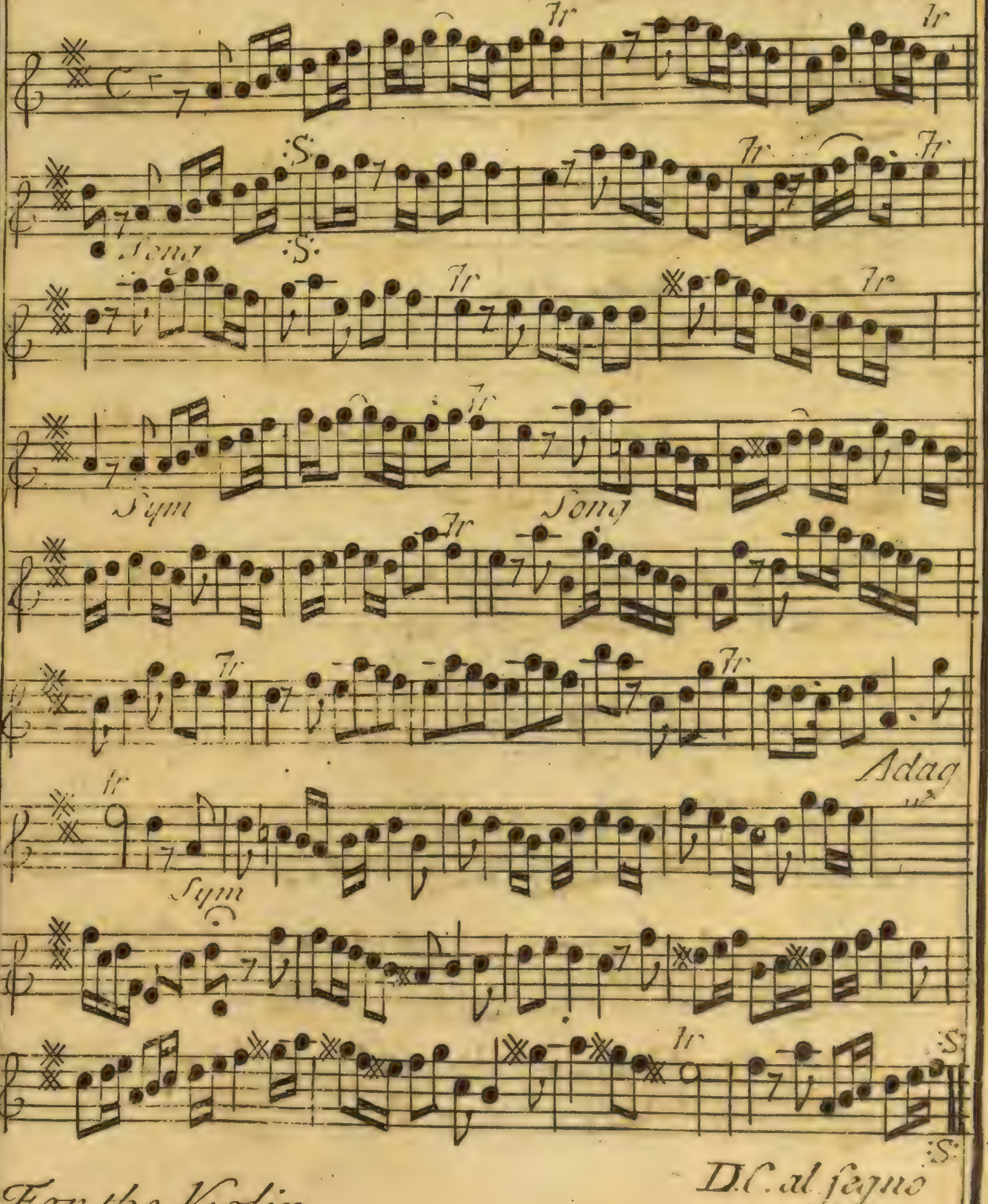


For the Violin

in the Opera of Sirce.



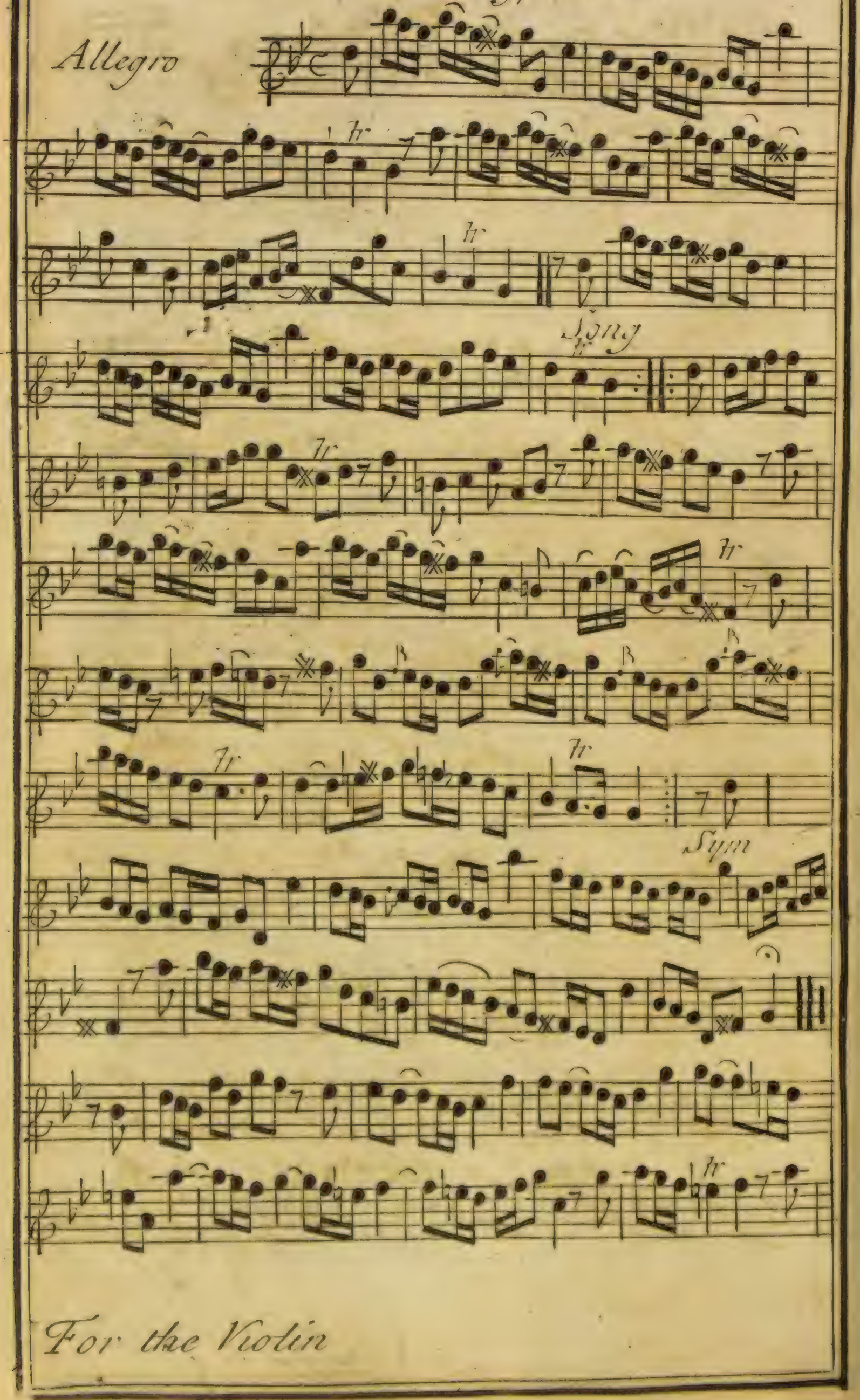
Air by Mr. Handel in Julius Cæsar.



For the Violin

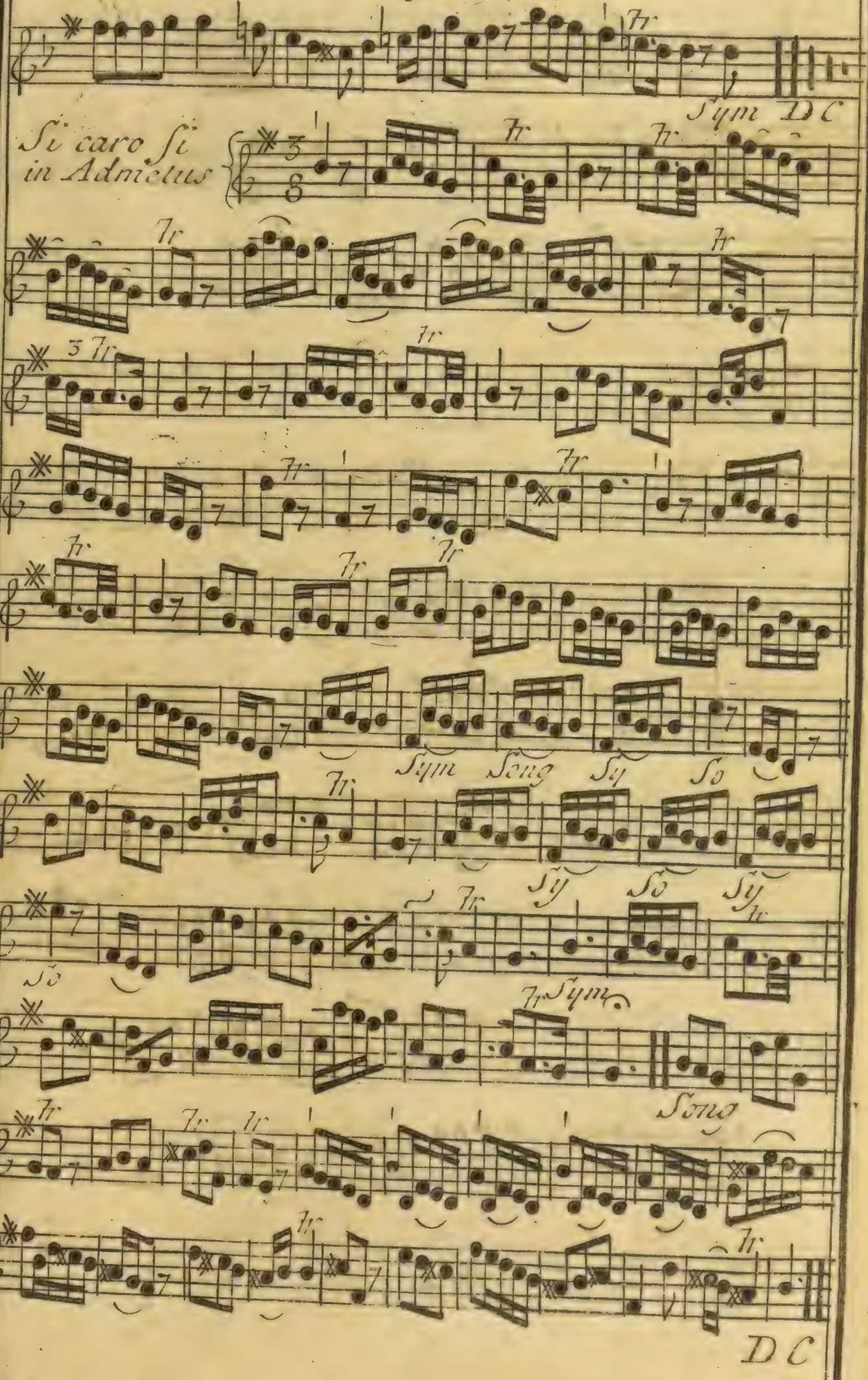
Un lampo di speranza.

Allegro



For the Violin

In the Opera of Admetus.



A Favourite Air

All.o

Tr Tr Tr

Sym

Sym

Song

Tr Tr Tr Tr

Sym

Song

Tr Tr Tr

Tr Tr Tr

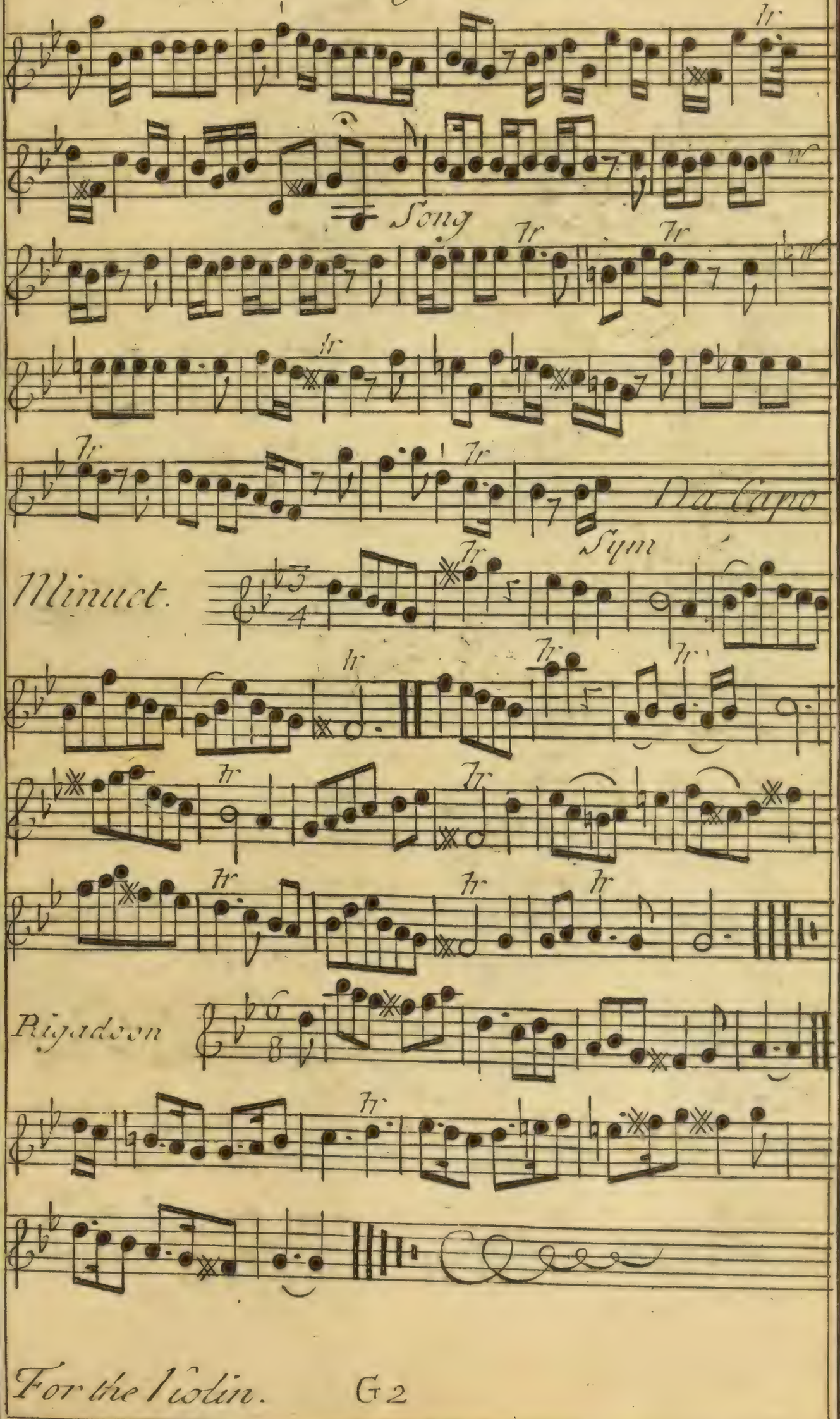
Tr Tr

Sym Song Tr

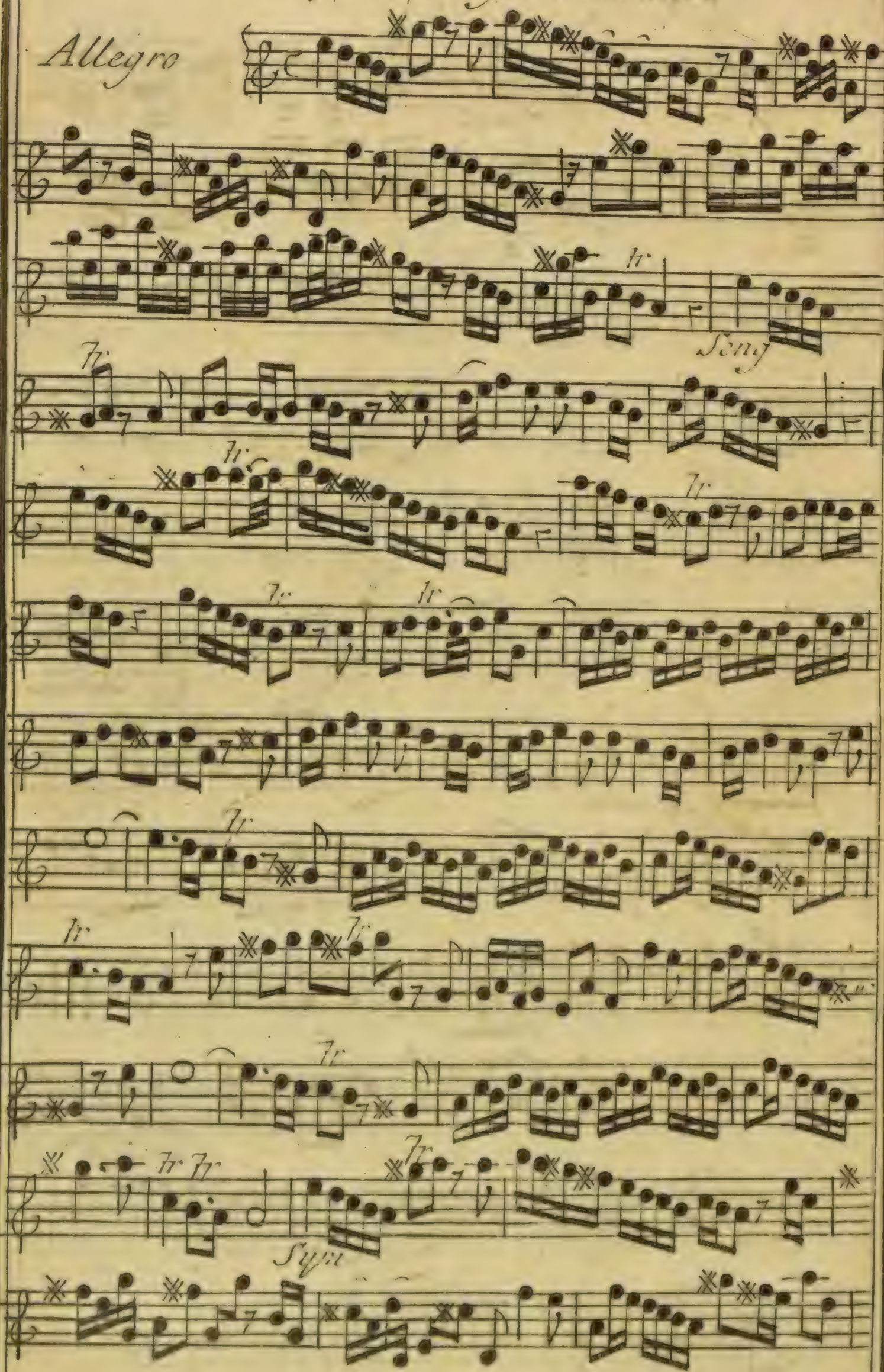
Sym

For the Violin.

in the Opera of Rodelinda

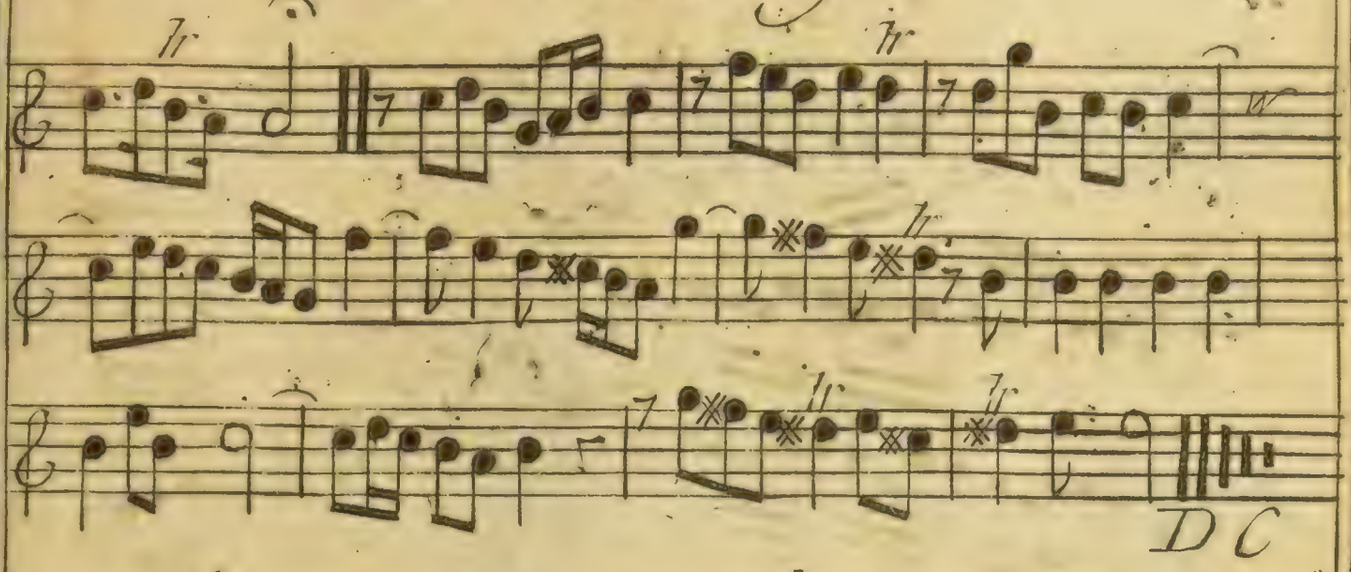


Aure portate by Mr Handel

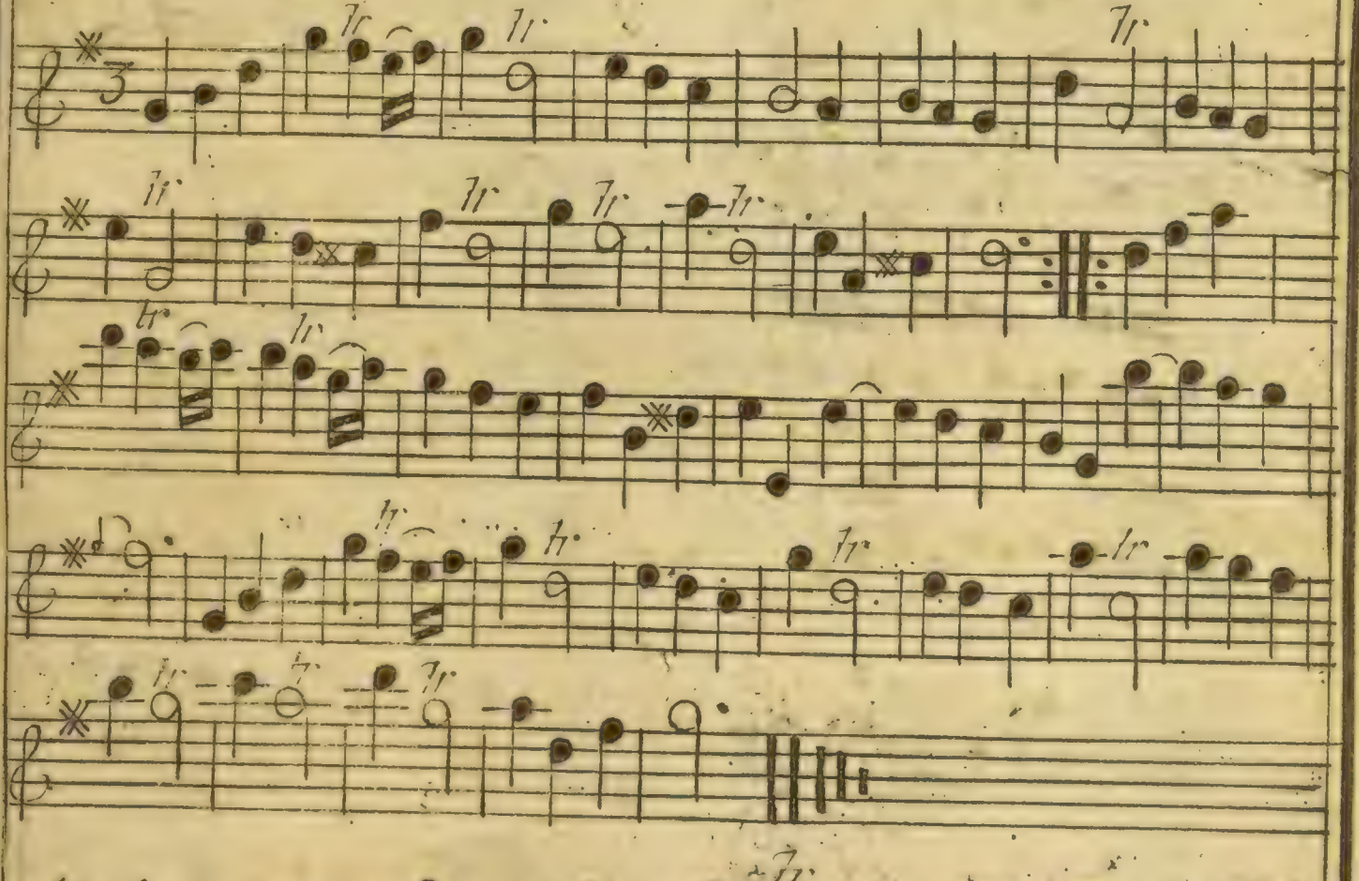


For the Violin.

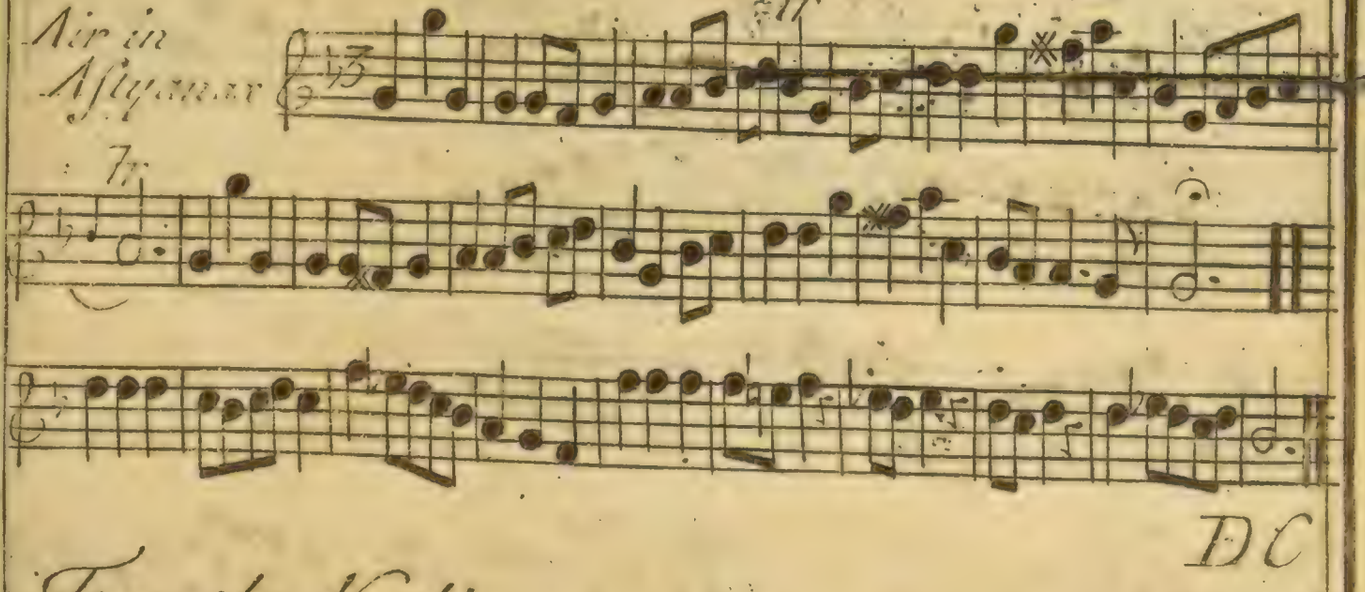
in Ptolomy



Air by Mr Bononcini in Allyanax

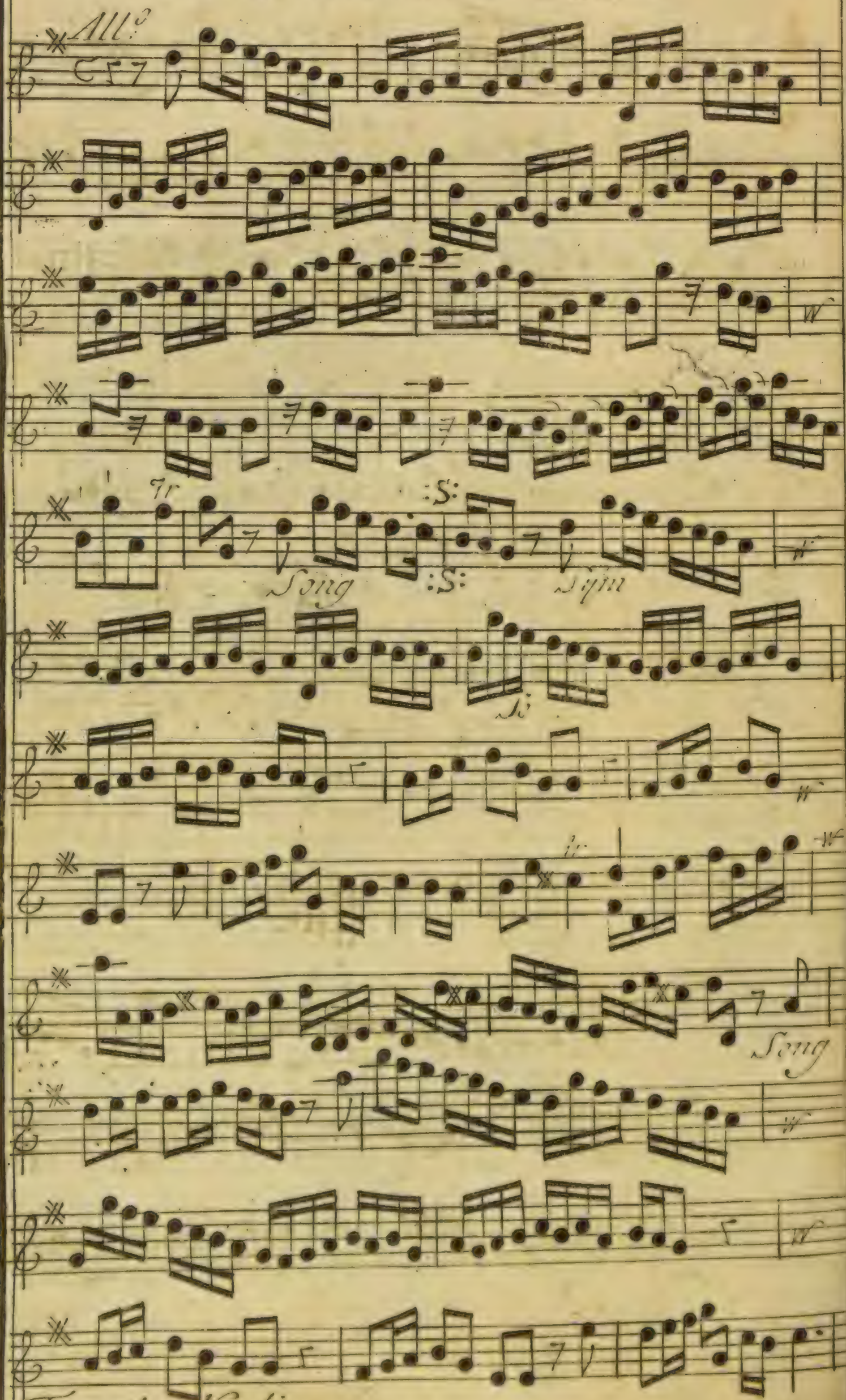


Air in Allyanax



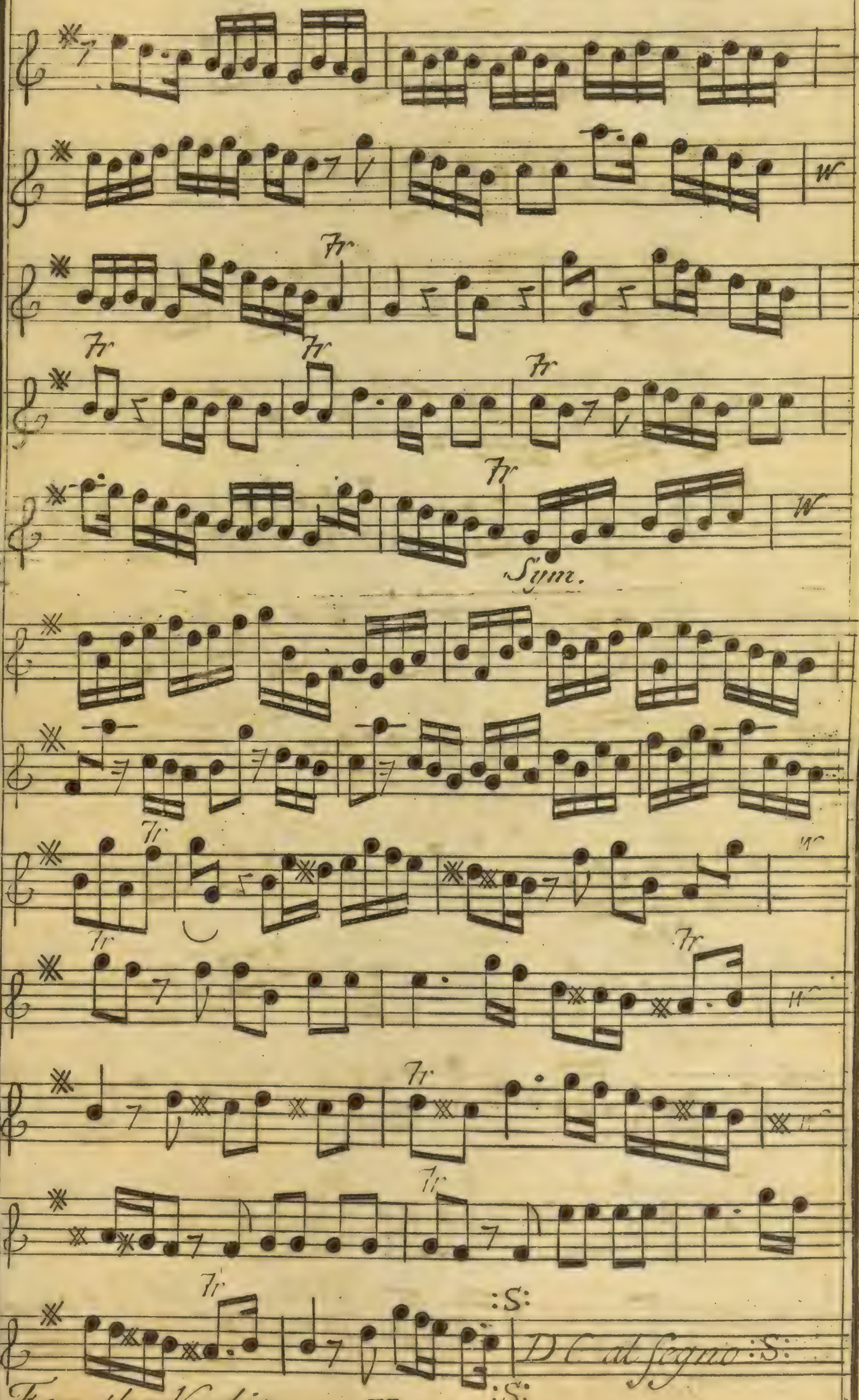
For the Violin

A Favourite Air.



For the Violin

In Rhadamistus.



A Favourite Air

Sym

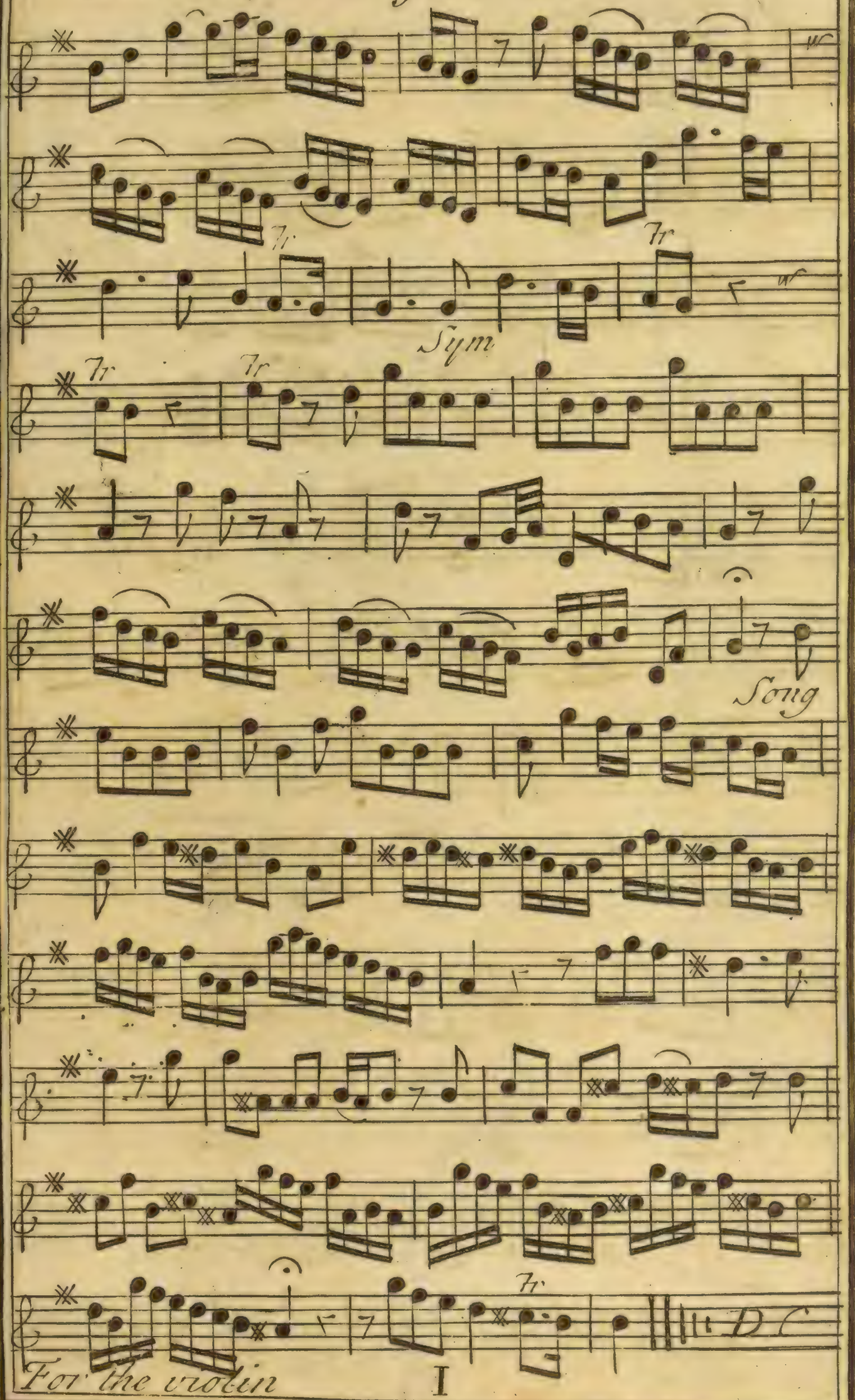
Song

Sym

Song

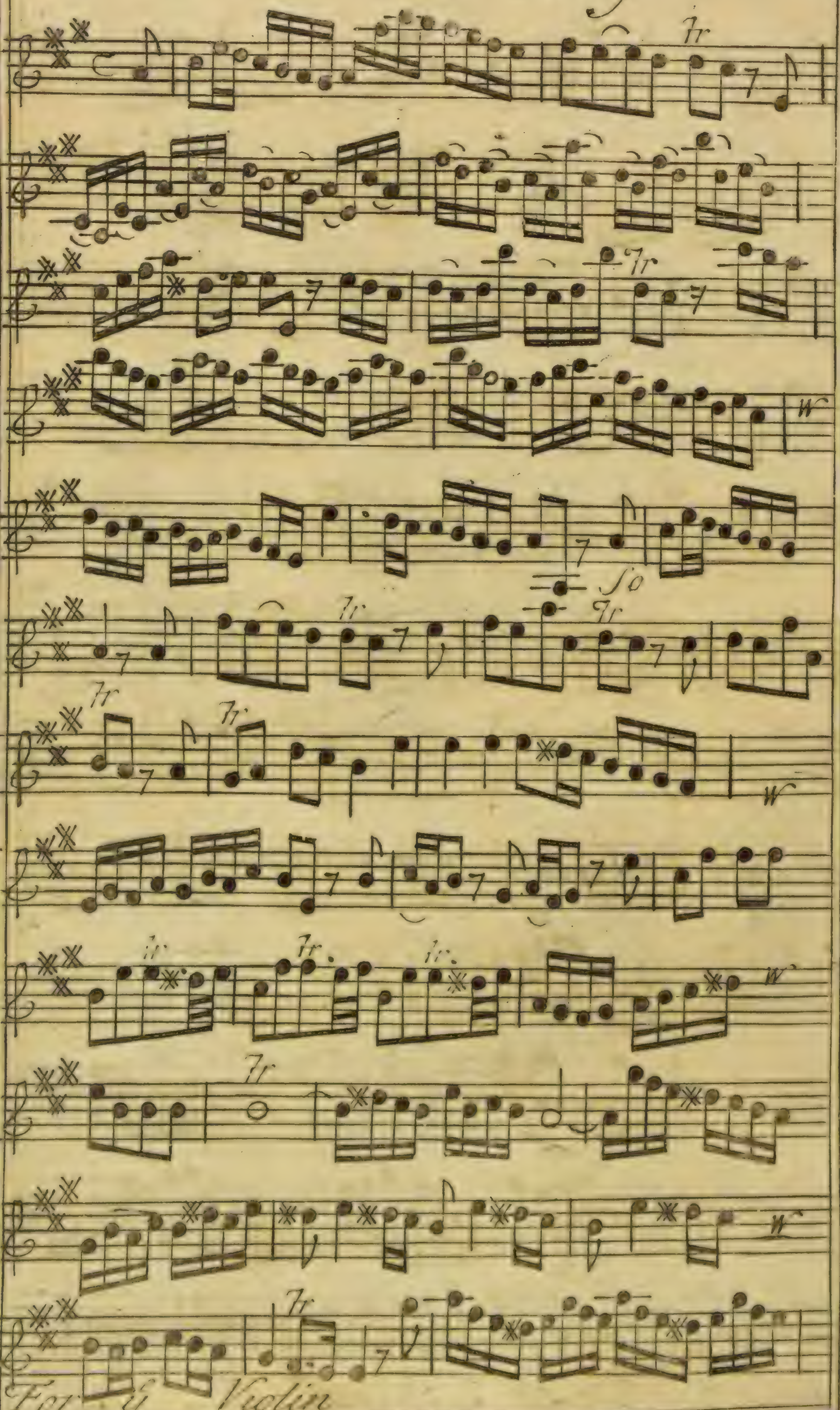
For the Violin

In the Opera of Rodelinda.

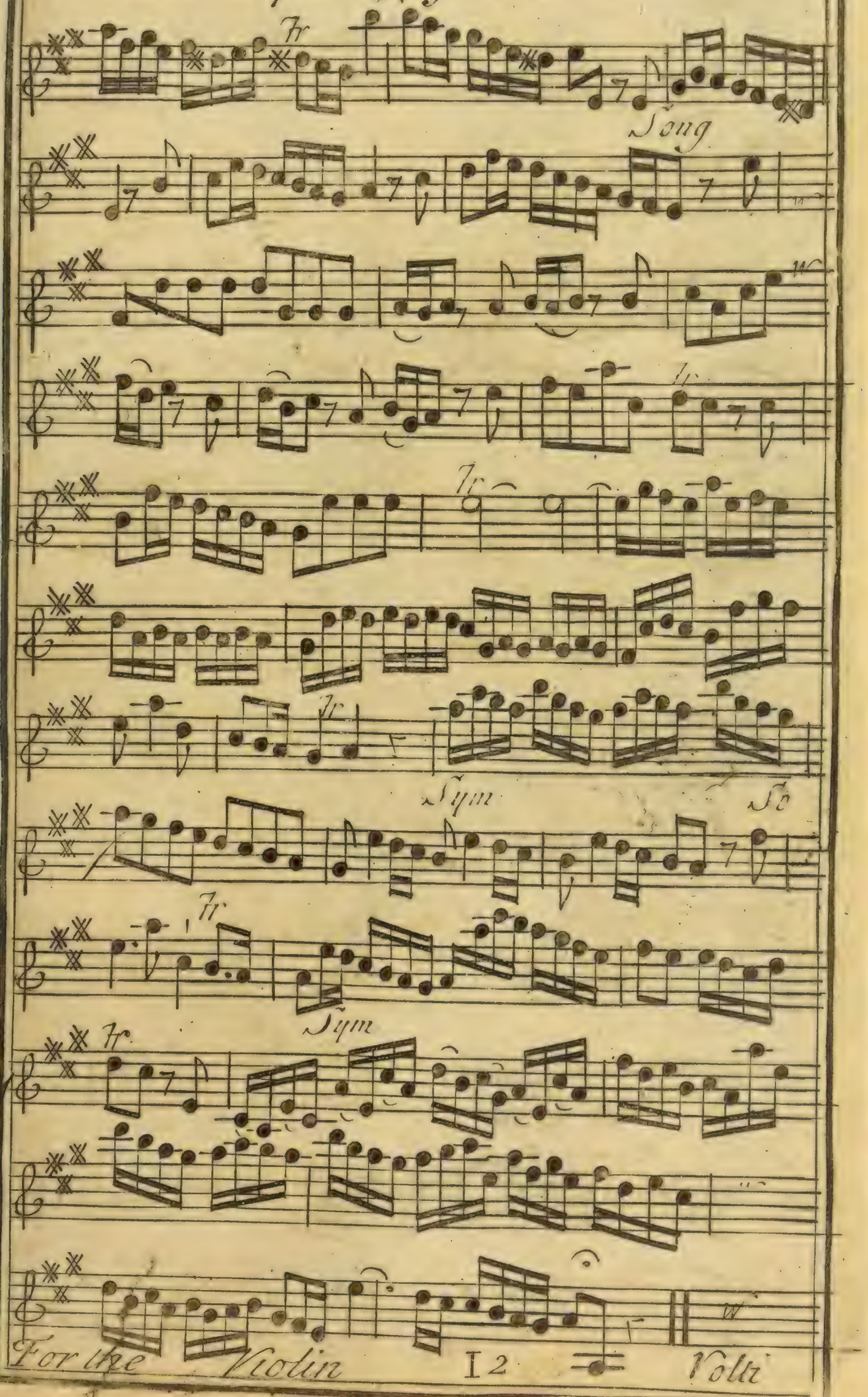


For the violin

A Favourite Song



in the Opera of Admetus



Admetus

Song

Da Capo

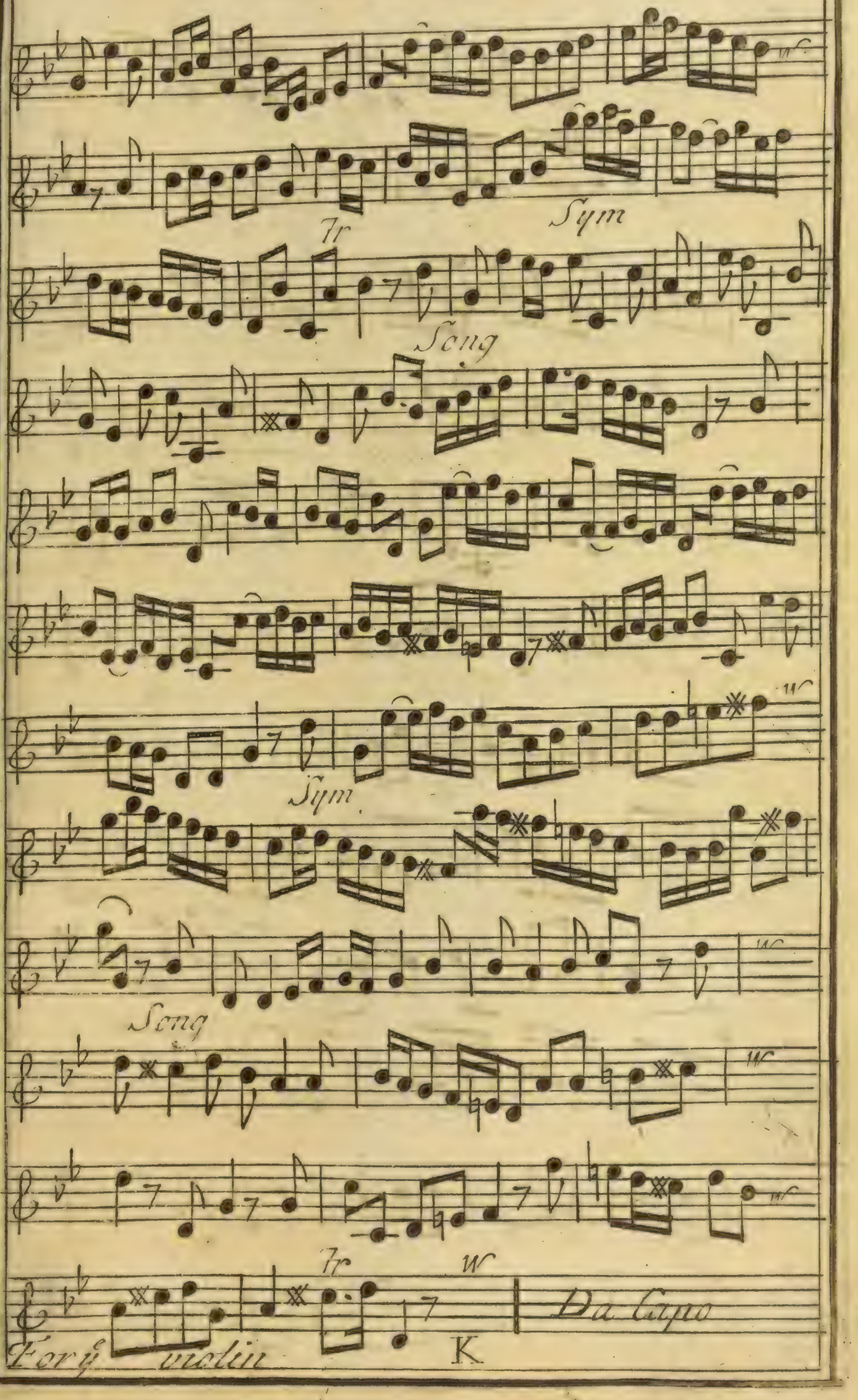
A favourite Air in Admetus.

Allegro

Song

For the violin

Admetus



A Favourite Air

Sym

Tr

Sym

Song

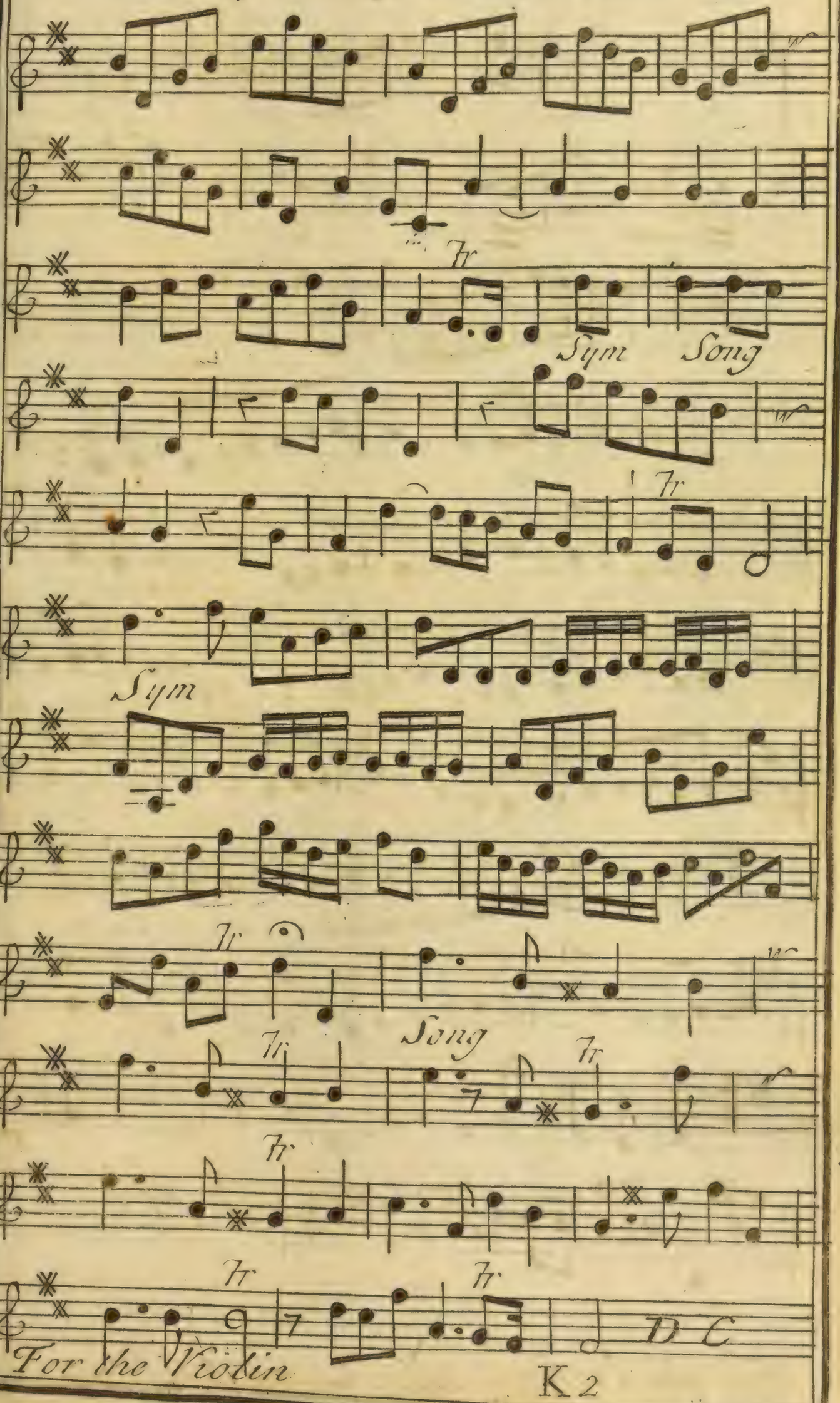
Song

Tr

Sym

Song

For the Violin


Tr
Sym
Song
Tr
Sym
Tr
Song
Tr
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D C

A Favourite Air in Siroc

Andante

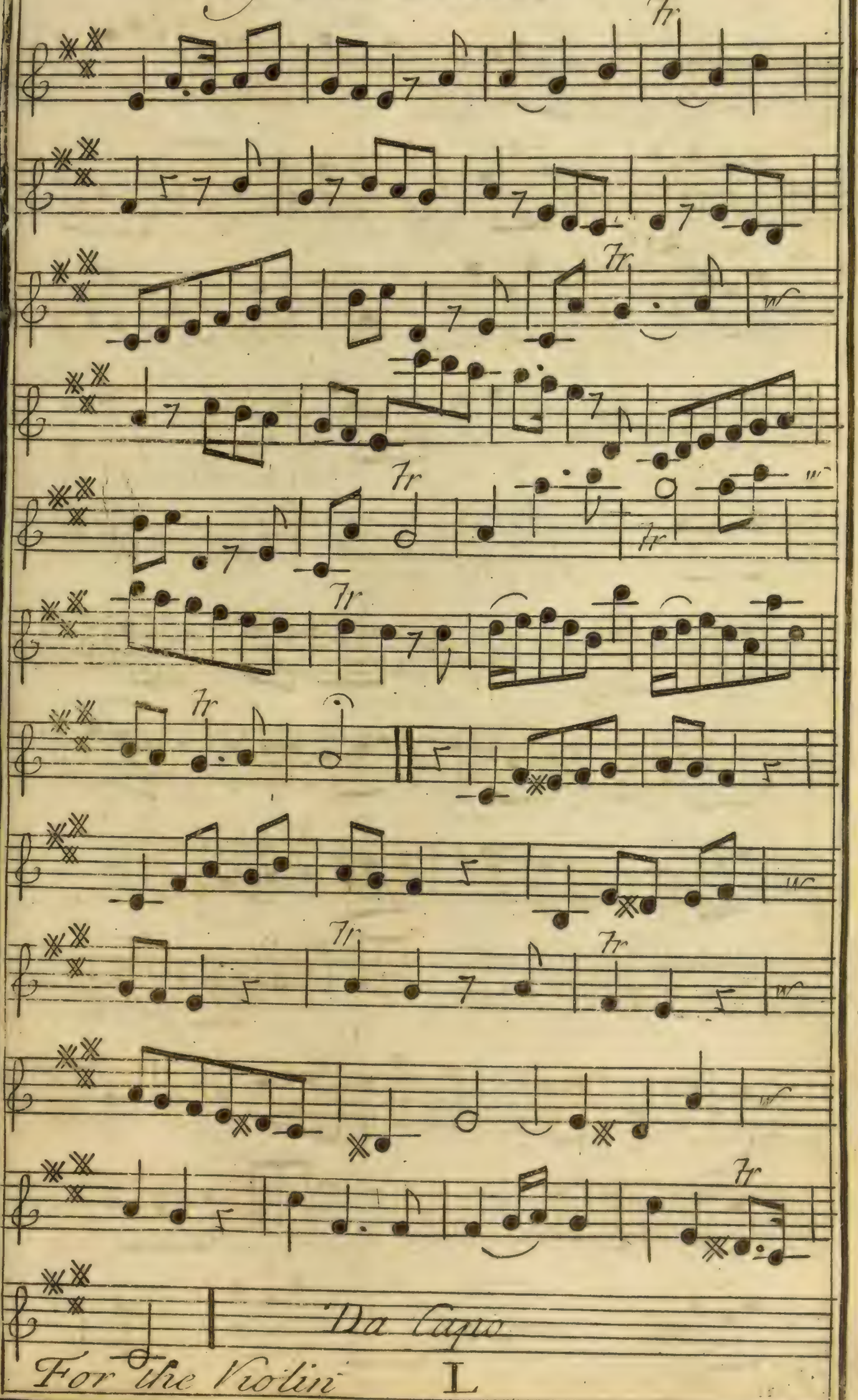
Song

Sym

Song

For the Violin

by Mr Handel.



42

A Favourite Air

Sym.

Song

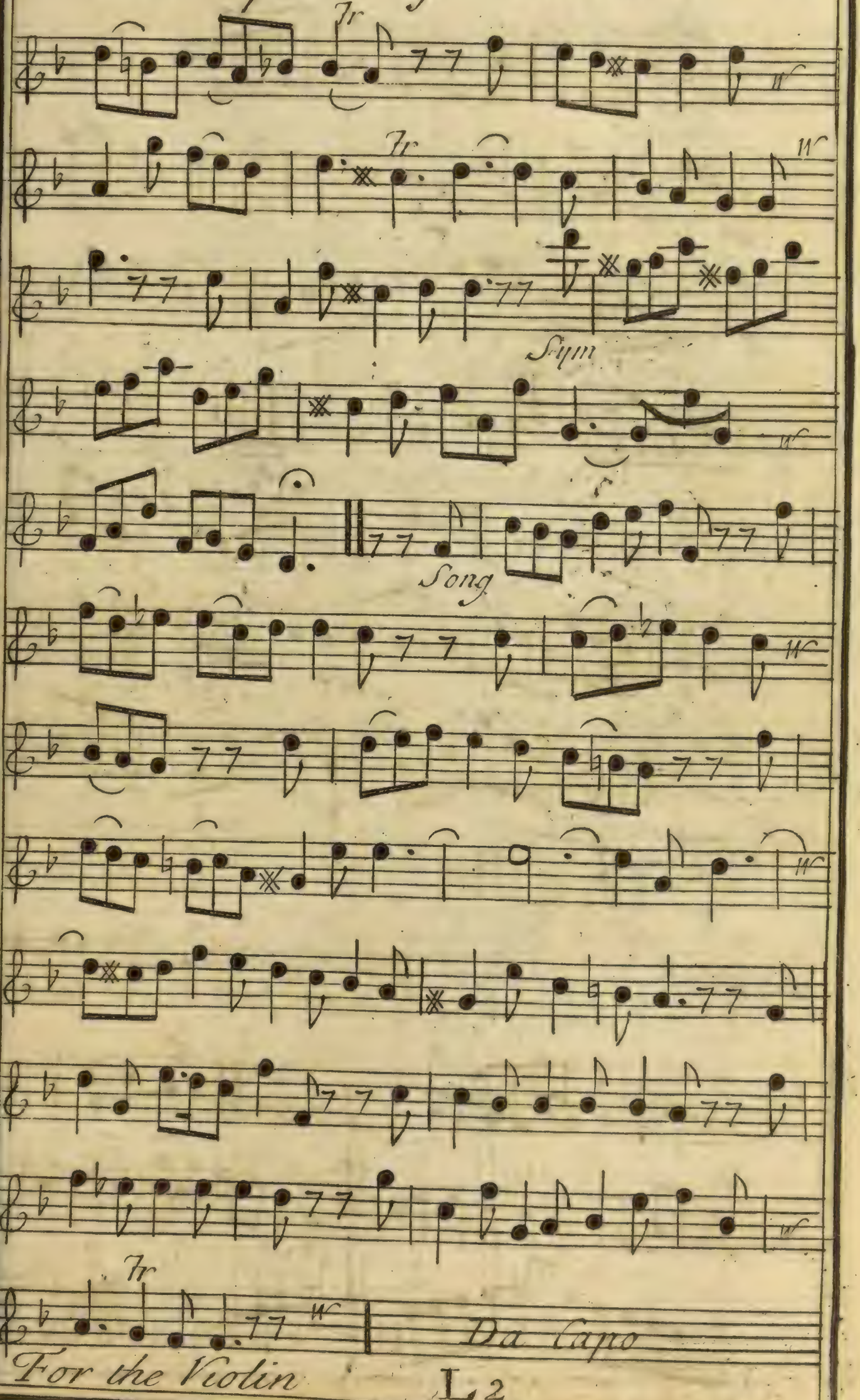
Sym

Song

Sy So Sy So Sy So

For the Violin

In the Opera of Sirce.



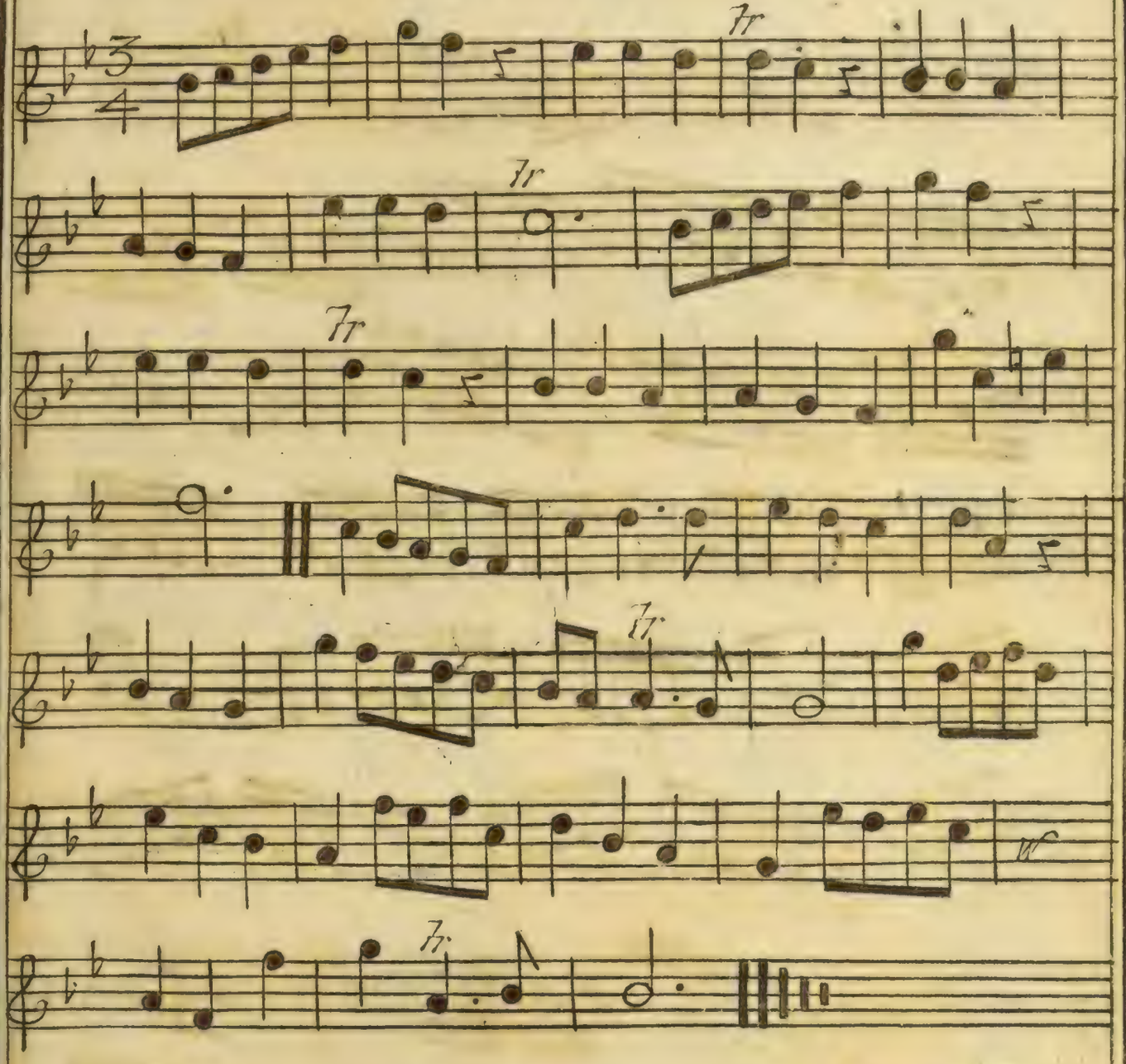
Minuet

Rigadoon

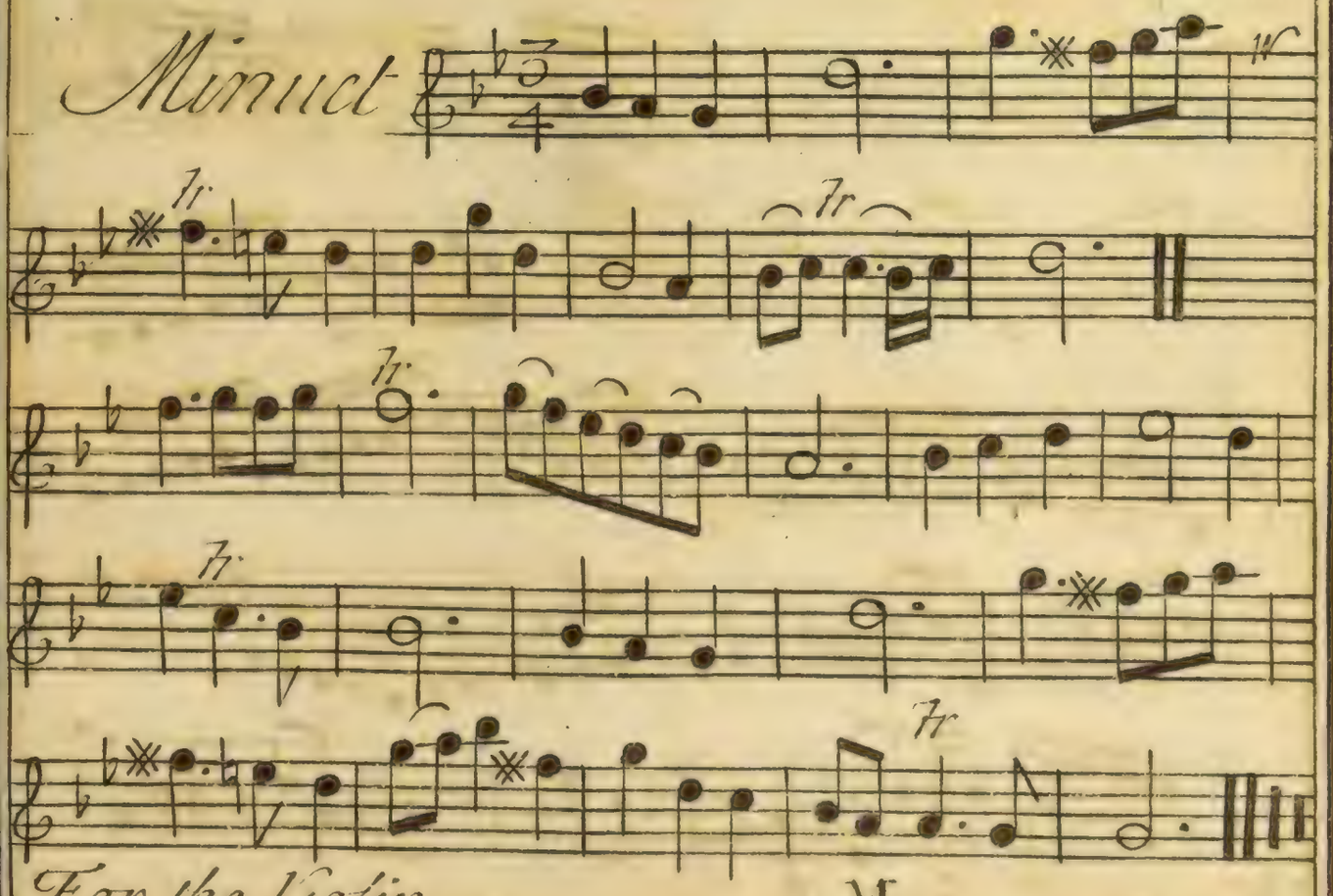
Minuet

For the Violin

Minuet



Minuet



Furibondo in g Opera

All^o

Song

Sy

Sc

Sy

Sc

Sy

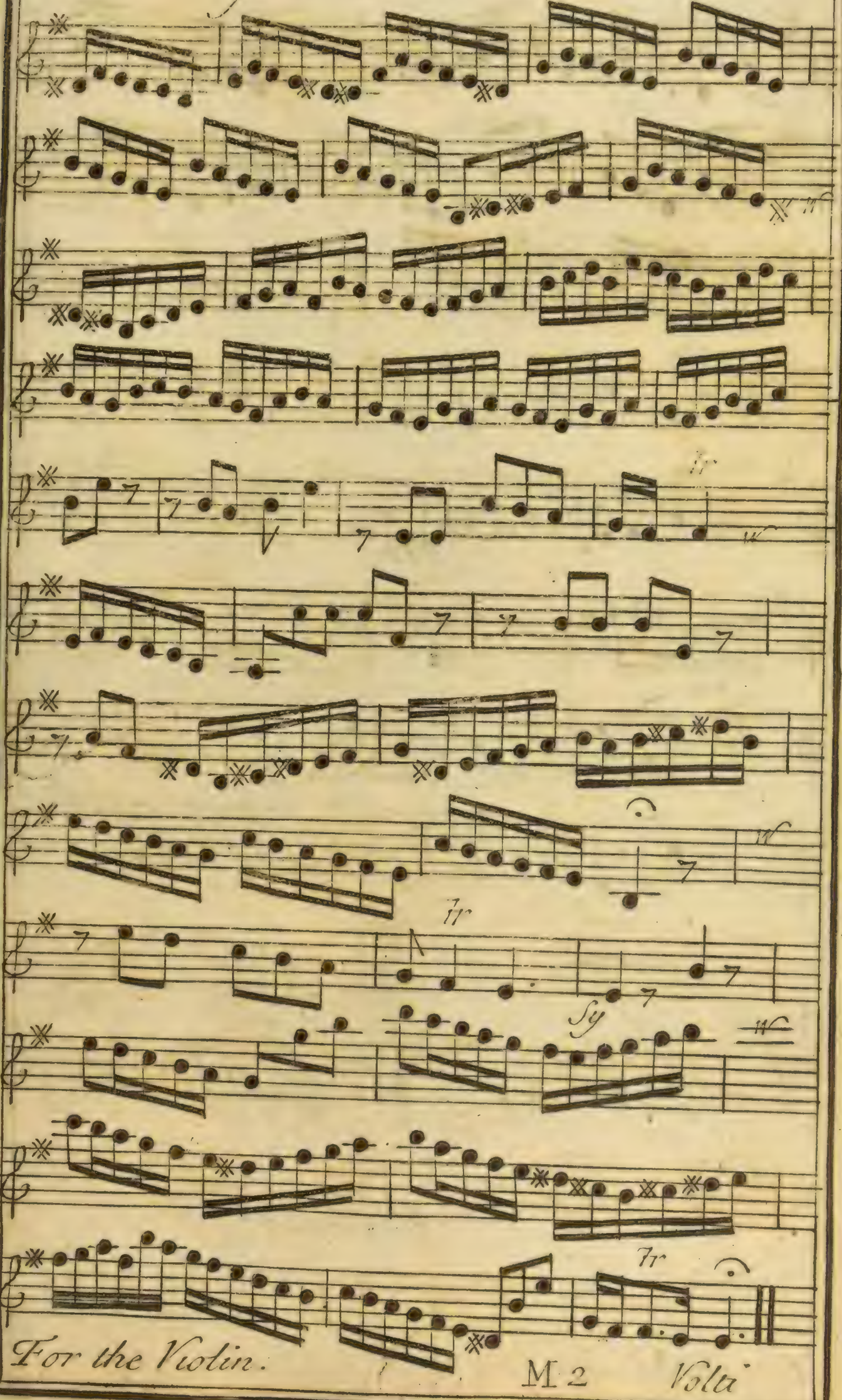
Sc

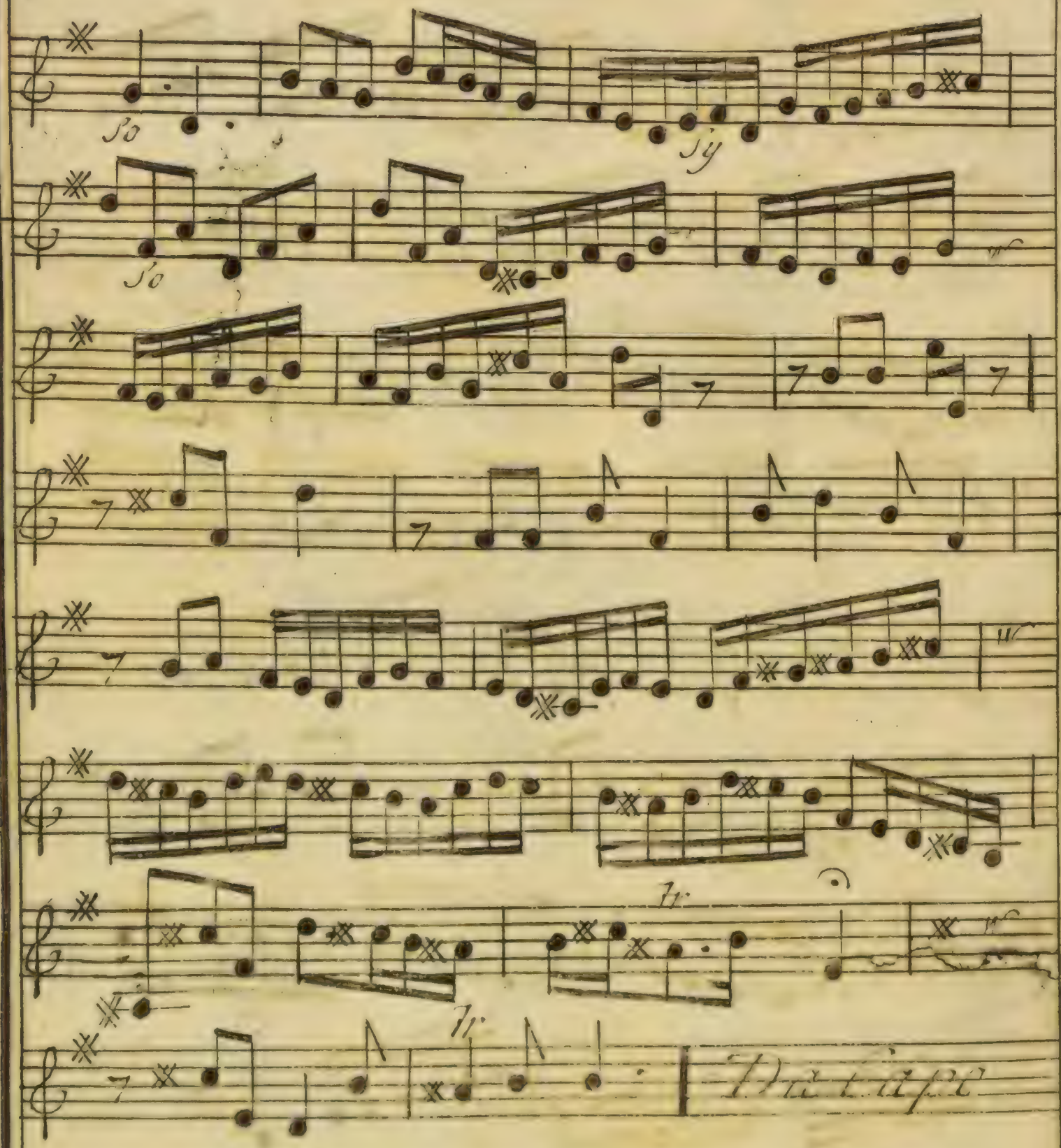
Sy

Sc

For the Violin

# of Parthenope

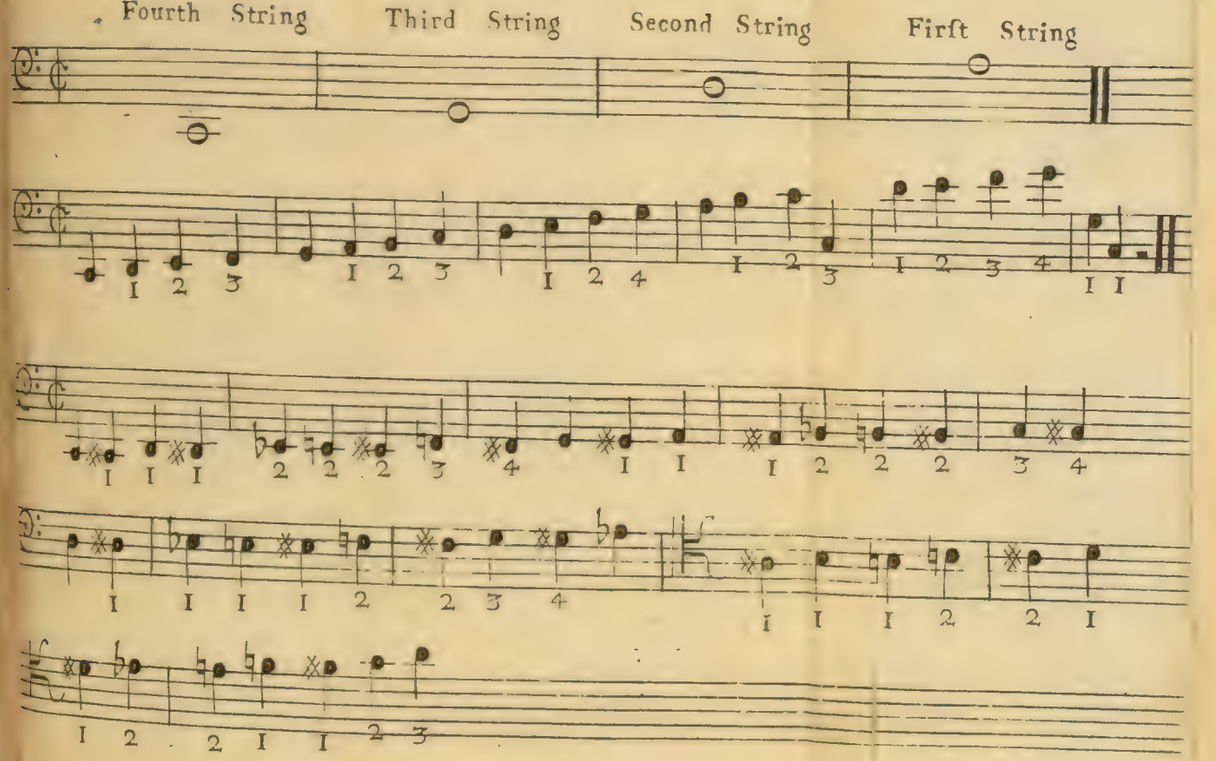




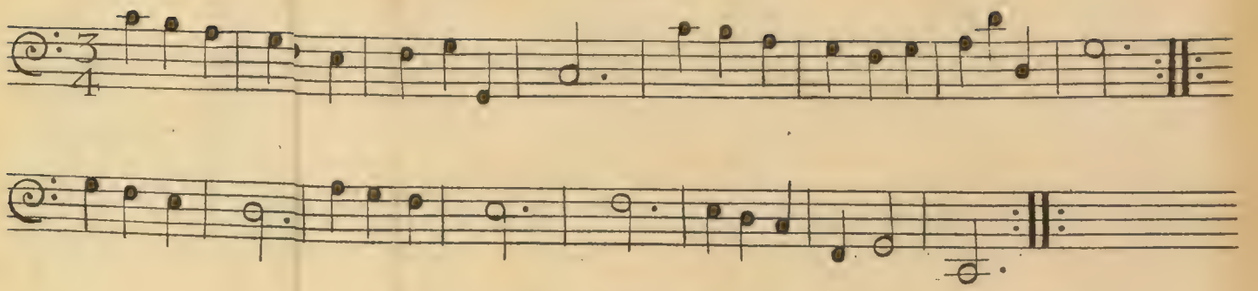
FINIS

For the Violin.

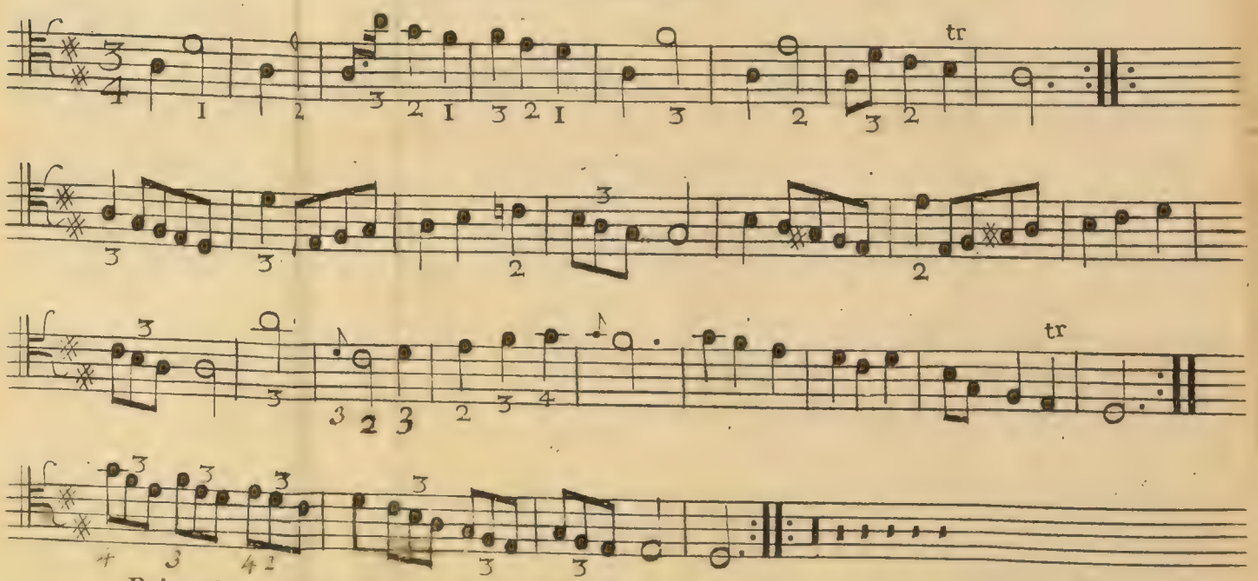
The Gamut *for the* Violoncello



First Lesson



Second Lesson



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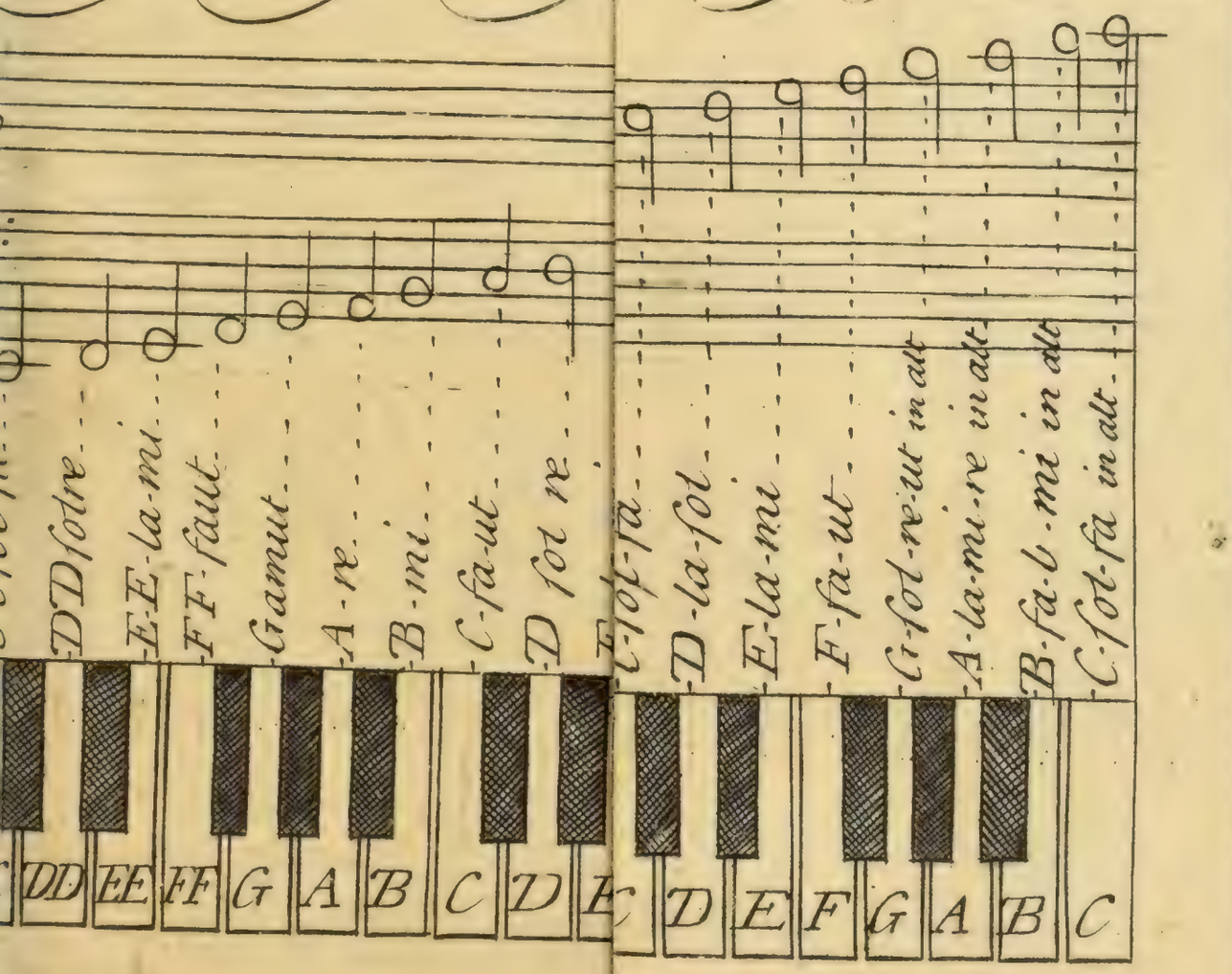
The HARPSI prov'd.

Before you can attain t you must learn the Gammut or Scale of Musick by hea what Lines & spaces they stand on, In order to which you mu ents are prick'd on two staves each consisting of five lines, T has this mark &(which is called the Treble Cliff) set at th called the Bass Cliff is usually at the beginning of ass

But for the better unders s of your Instrument they refer to, observe the followin



Bass or Left Hand. r Right Hand

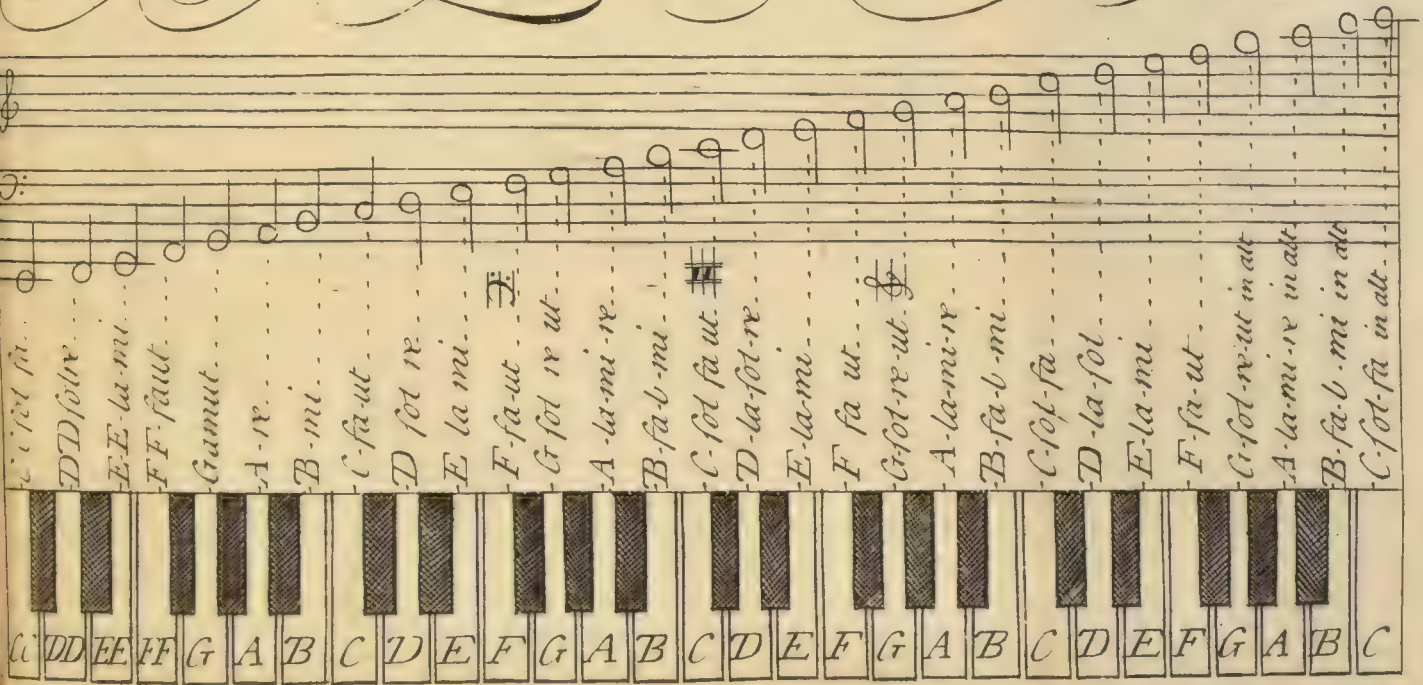
Observe in this Exam Treble stave are called in alt; and those below the T otes are helped by additional lines which are also called L

There is also another Cl which is called the Tenor Cliff. and is used when the Ba Cliff is placed upon any of the four lowest lines and is strument.

The Harpsicord Illustrated and Improv'd.

Before you can attain to play on the Harpsicord or Spinnet, you must learn the Gammut or Scale of Musick by heart, with the Names of the Notes and what Lines & spaces they stand on. In order to which you must know that all Lessons for these Instruments are prick'd on two staves each consisting of five lines, The first Stave contains the Treble and has this mark 𝄞 which is called the Treble Cliff) set at the beginning of it; this mark 𝄢 which is called the Bass Cliff is usually at the beginning of the second stave which contains the Bass

But for the better understanding your Notes and to what Keys of your Instrument they refer to, observe the following Scheme.



Bass or Left Hand. — *Treble or Right Hand*

Observe in this Example that the four Notes above the Treble stave are called in alt; and those below the Bass stave are called double; these Notes are helped by additional lines which are also called Ledger lines.

There is also another Cliff, besides those two before mentioned which is called the Tenor Cliff. and is used when the Bass goes high to avoid Ledger lines. this Cliff is placed upon any of the four lowest lines and is always the middle C faut of your Instrument.

Observe in the foregoing Example of the Gammut that there are twenty nine white Keys [which is the number contain'd in many Harpsichords except in those made here of late: to which they add both above and below, sometimes to the number of thirty seven] There are also twenty black Keys somewhat shorter than the others which are placed between them and serve for flats ♭ ♭ or sharps ♯ ♯ to the white Keys, for Example the short Key that is between G & A serves both for G ♯ and A ♭, the short key between A & B serves also for A ♯ and B ♭ &c for the rest ——

Therefore if any Note has a ♯ set before it you must touch the inward or short Key above it, and if there be a ♭ before it you must touch the inward key below it, and so on with all the inward Keys which are Flats to the plain Keys above them, and Sharps to the plain Keys below them ——

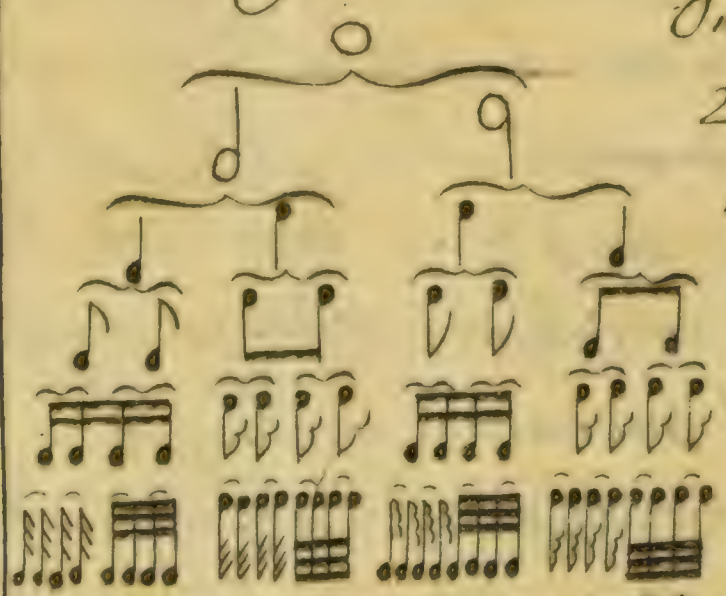
Observe also that between B and C and between E and F there is no inward Key, as there is between the others, because their intervals are naturally but an half note. ——

When a Flat or Sharp is set at the beginning of a Stave, you must play every note flat or sharp that is on that line or space, for Example if a ♭ should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental ♯. the same holds good in respect to Sharps. ——

There is another Character called a Natural which is made thus ♮. and is used to contradict those flats and Sharps that are set at the beginning of a Stave, and in such a Case you must touch the Natural Note as it is in the Gammut. for Example if a ♭ were set in B at the beginning of a Tune it causes all the Notes of that Name to be flat; and if this Character comes before some one or more of these Notes; it is used instead of a sharp; but if sharps are set at the beginning then it is used instead of a Flat.

Of Notes and their Lengths

There are six Sorts of Notes now in use which are a Semibrieve 𝅝, a Minum 𝅗𝅥, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, and a Demisemiquaver 𝅘𝅥𝅰. their Proportions to each other are these, a Semibrieve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as:

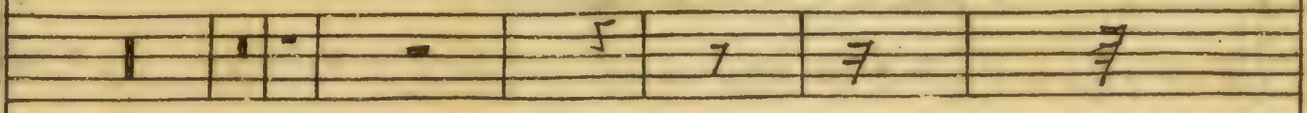


One Semibrieve
2 Minums
4 Crotchets
8 Quavers
16 Semiquavers
32 Demisemiquavers

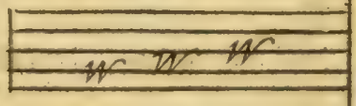
There are Characters also for denoting silence, called Rests or Pauses which are these following.

Example

4 Semibr. 2. 1. Minum. Crotch. Quav. Semiq. Demisemiq



There are yet other Characters used in Musick, such as Directs which is usually put at the end of a Stave to direct to ye place of the first Note on the next Stave as



There are also two Sorts of Bars, Viz single and double; The first serves to divide the Time according to its Measure, whether Common or Triple. the double Bars is set to divide the Strains of Songs or Tunes as

A Repeat which is made thus :S: is used to signifie that such a part of a Tune must be play'd over again from the Note over which it is placed

Of Time

There are two Sorts of Time. Viz. Common Time and Triple Time

There are three sorts of Common Time. the first and slowest of which is marked thus C and its Bars consist of a Semibrieve

The second Sort of Common Time is somewhat faster which is known by this Mark ₵ and its Bars consist of a Semibrieve also

The third sort of Common Time is the quickest of all & call'd retortive time. This is known by this Mark ₵ this 2 or this $\frac{2}{4}$ but when it has this last mark there's but 2 Crotchets in a bar

Harpsicord.

There are three Sorts of Triple Time the first and slowest contains three Minims in a bar and is known by this mark $\frac{3}{2}$

The second sort is faster and contains three Crotchets in a bar and is known by this Mark $\frac{3}{4}$

The third sort is the quickest of all and contains three Quavers in a bar known by $\frac{3}{8}$

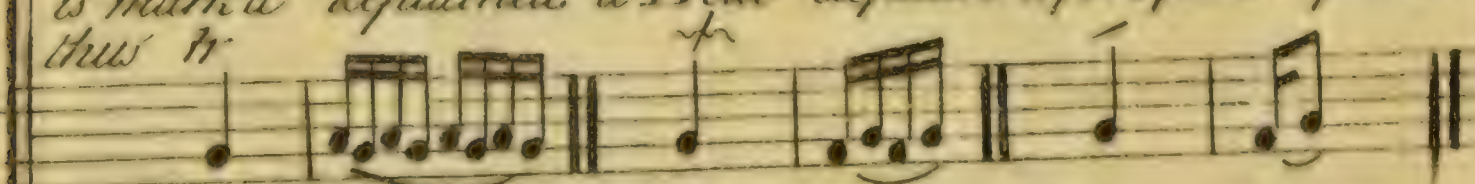
There is another kind of Triple Time which is composed of three bars of the former and is marked thus $\frac{9}{4}$ or thus $\frac{9}{8}$ and contains either 9 Crotchets or 9 Quavers in a bar

There is also another kind of Common Time composed of Triple Time marked thus $\frac{6}{4}$ and contains 6 Crotchets in a bar or thus $\frac{6}{8}$ and then it contains but 6 Quavers, or also thus $\frac{12}{8}$ then it contains 12 Quavers in a bar

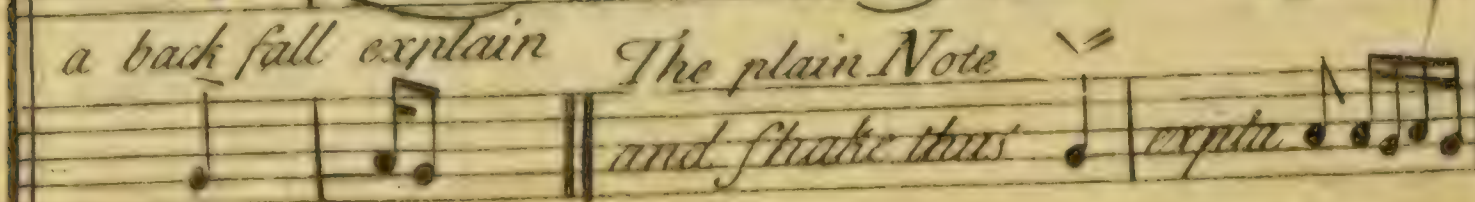
Note when there is a point added to any Note, it makes it half as long again Example

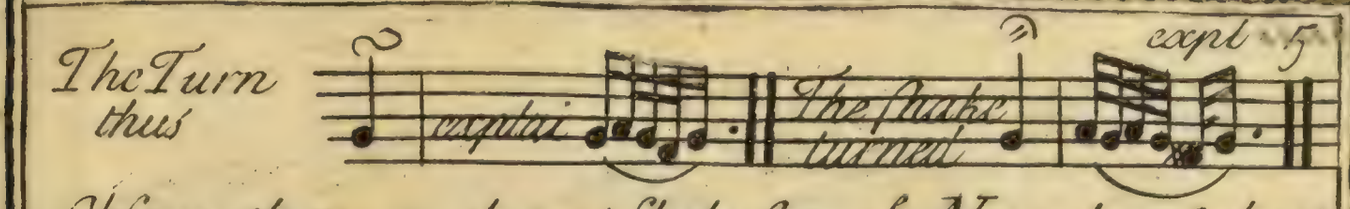
Of the Graces

A Shake is mark'd thus tr explained a Beat explain a fore fall explain



a back fall explain The plain Note and shake thus expla



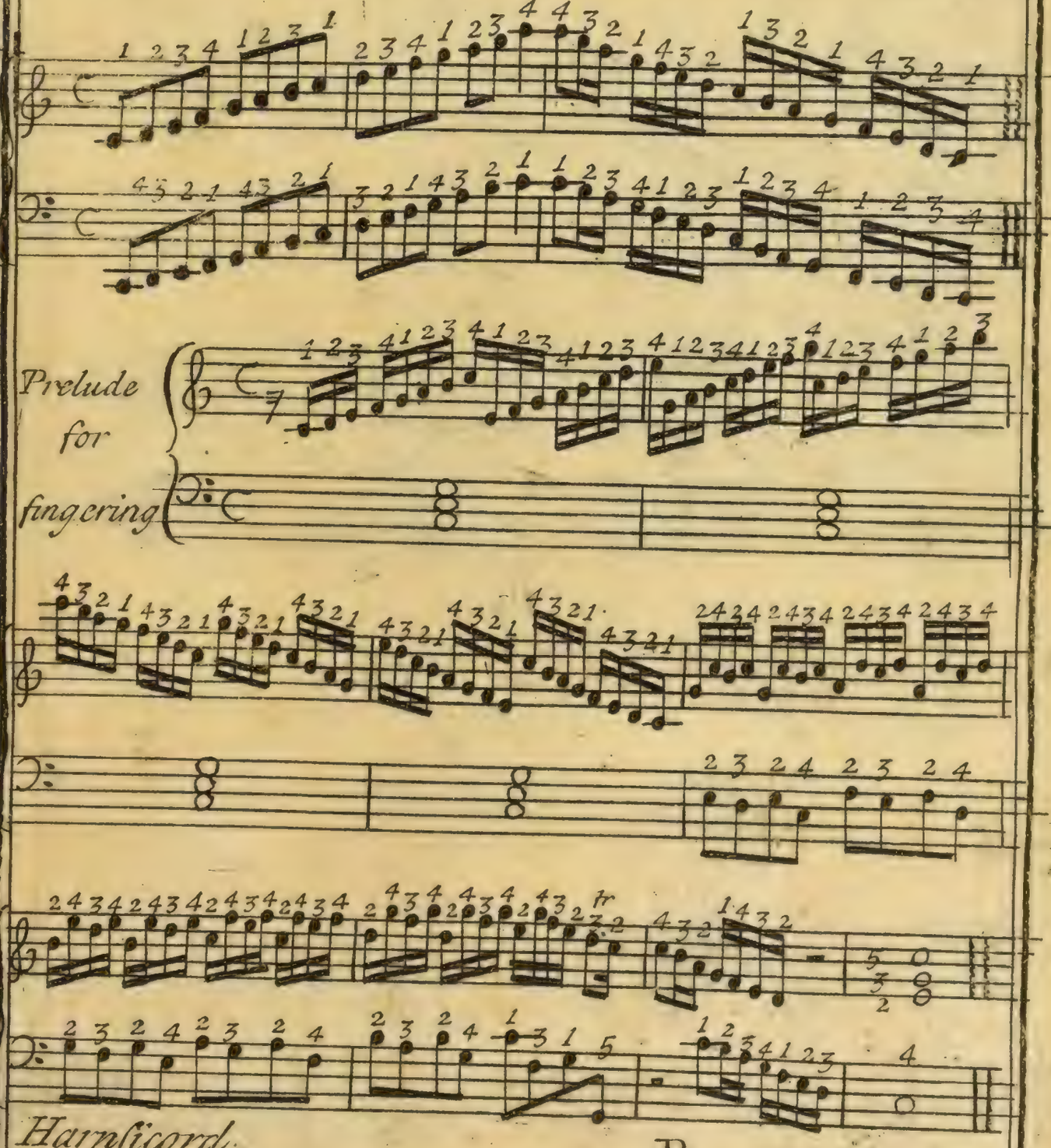


Observe that you always shake from ye Note above, & beat from ye Note or half Note below, according to ye Key you play in

Of Fingering

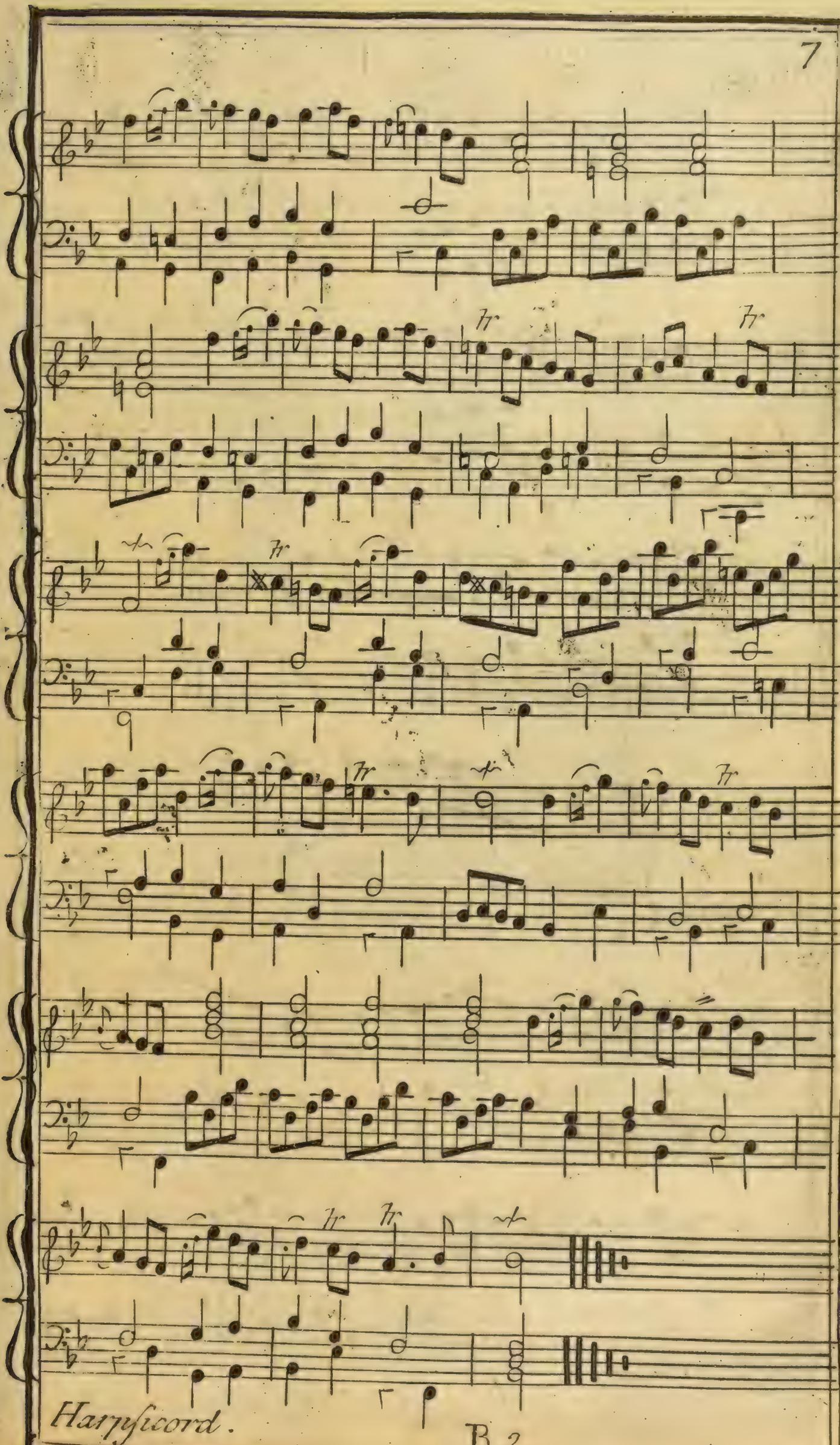
Although there is no certain Rule to be laid down for fingering of any Tune that you may meet with yet the following Lessons may be a great Inlet to it if well observ'd

Note that in fingering, your Thumb is the first Finger and so on to the little Finger which is the fifth.

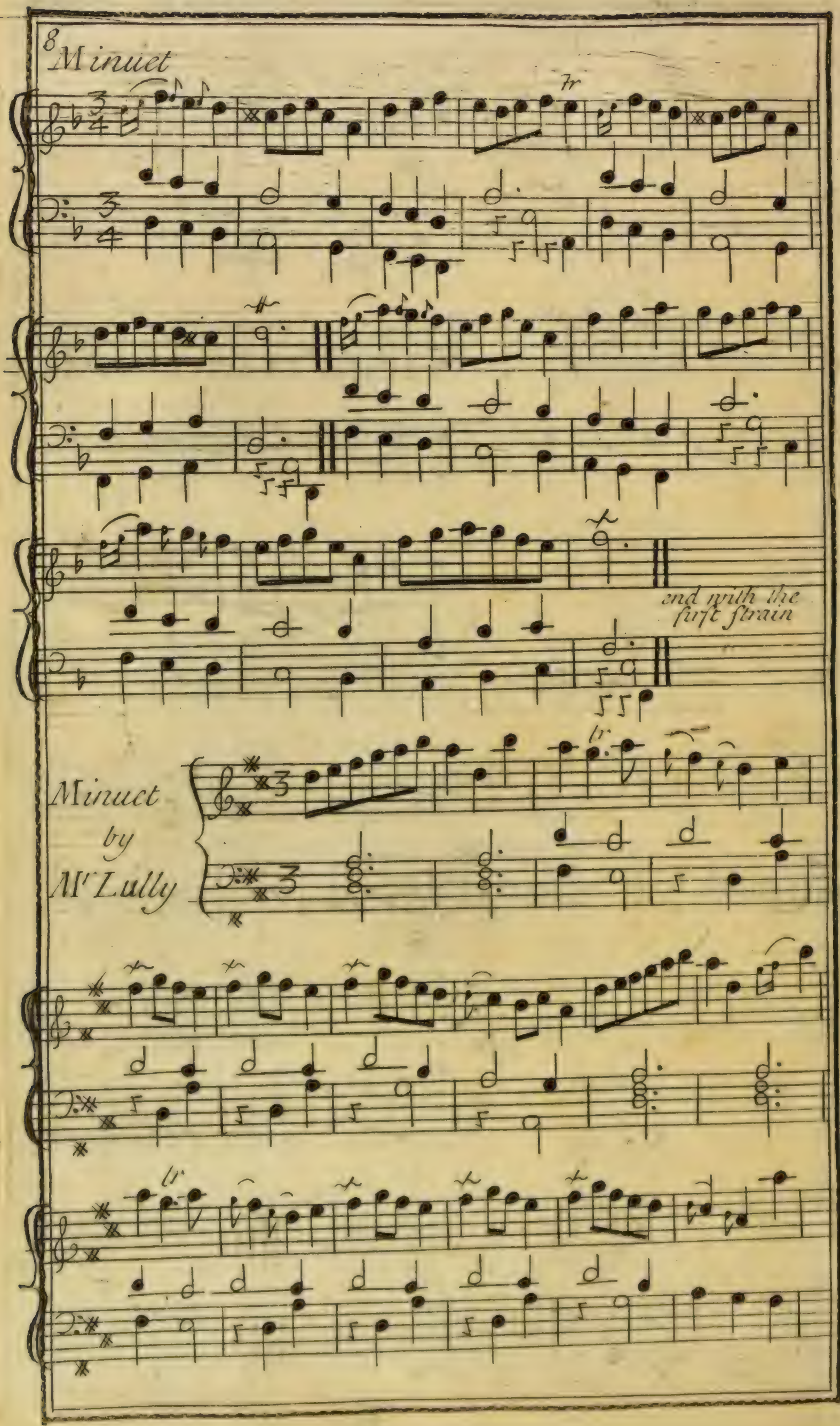


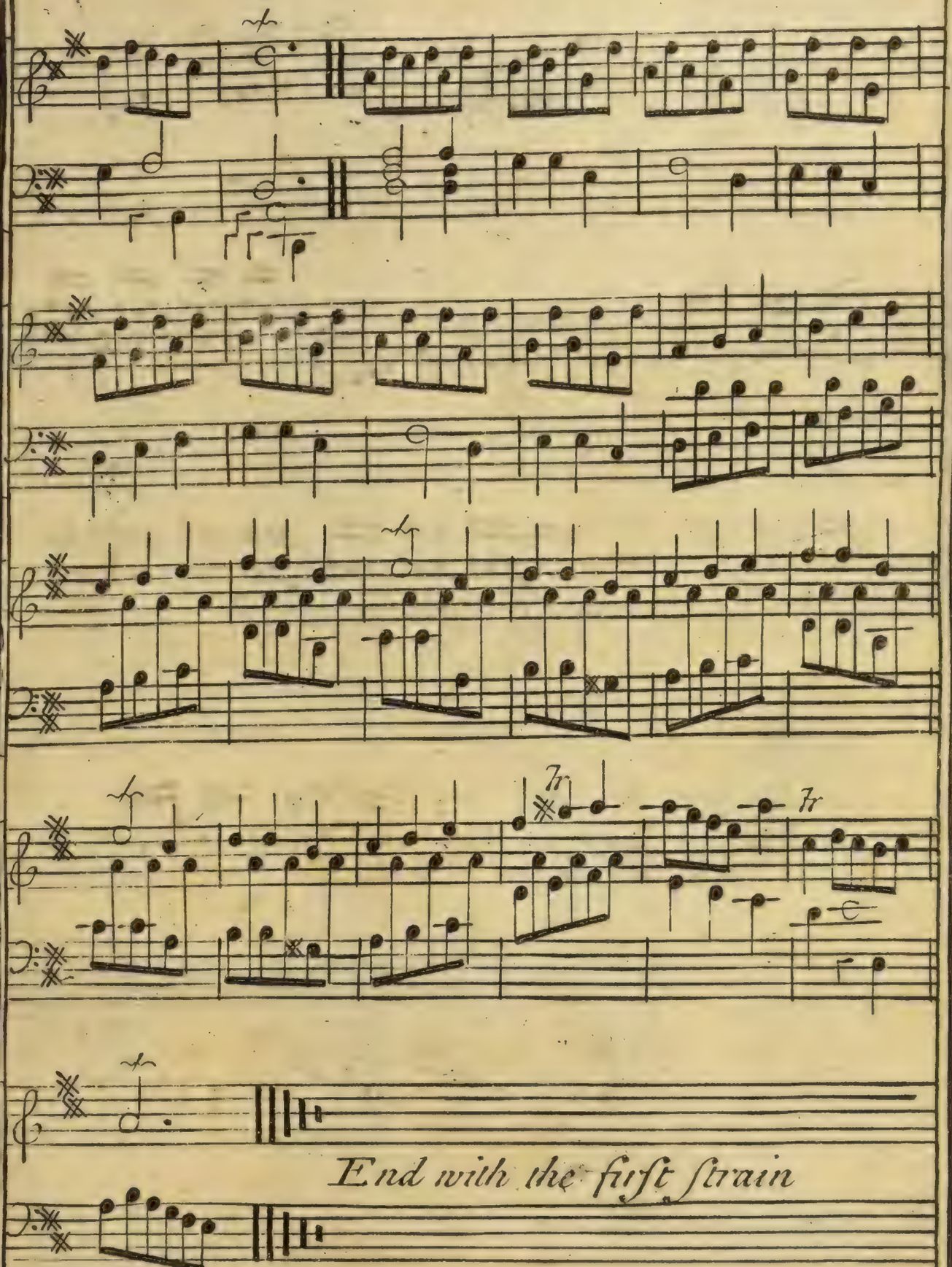
Prelude

Gavot
in
Otho



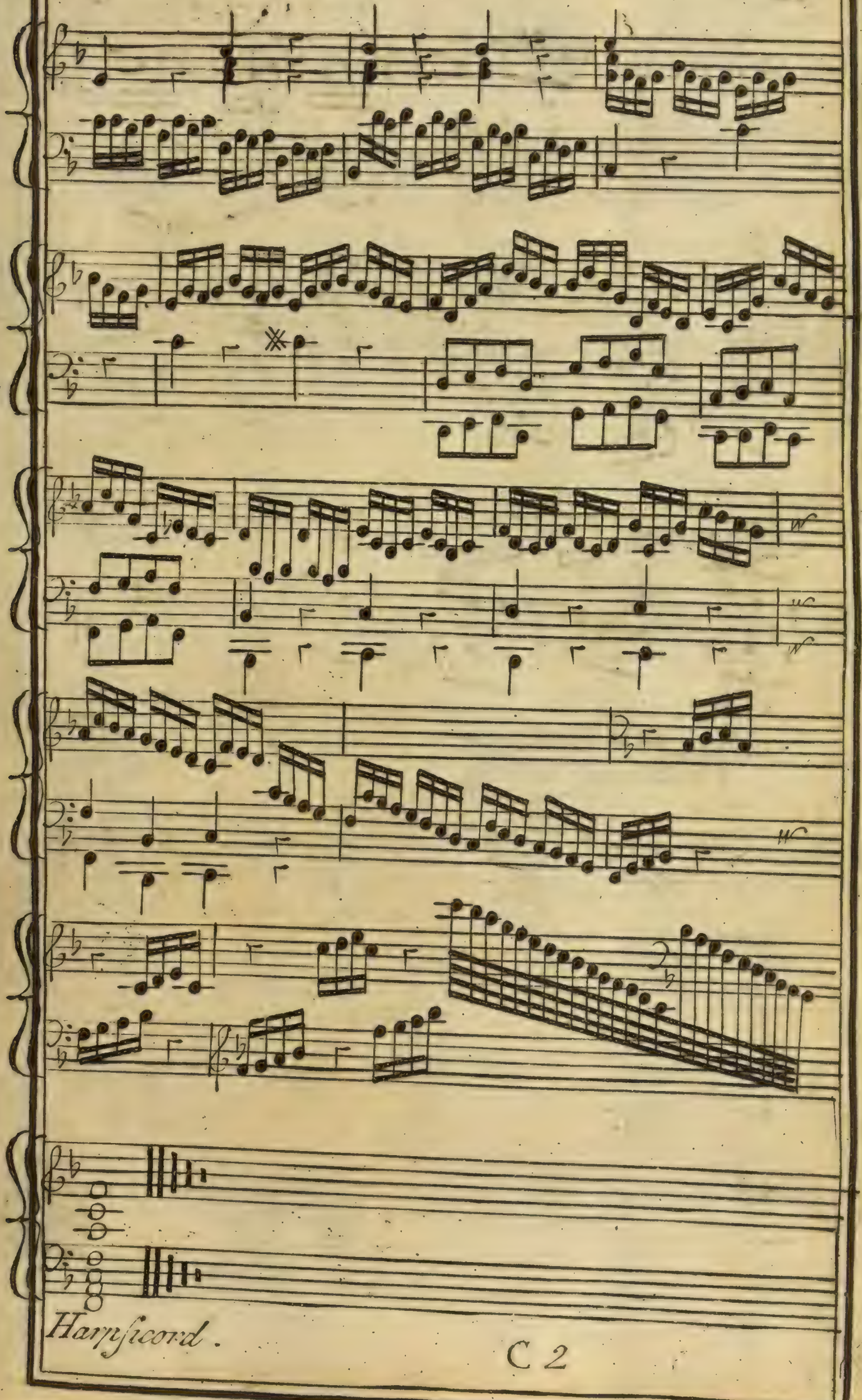
Harpsicord.


8
Minuet
end with the first strain
Minuet by Mr Lully


tr
tr
tr
tr
tr
End with the first strain

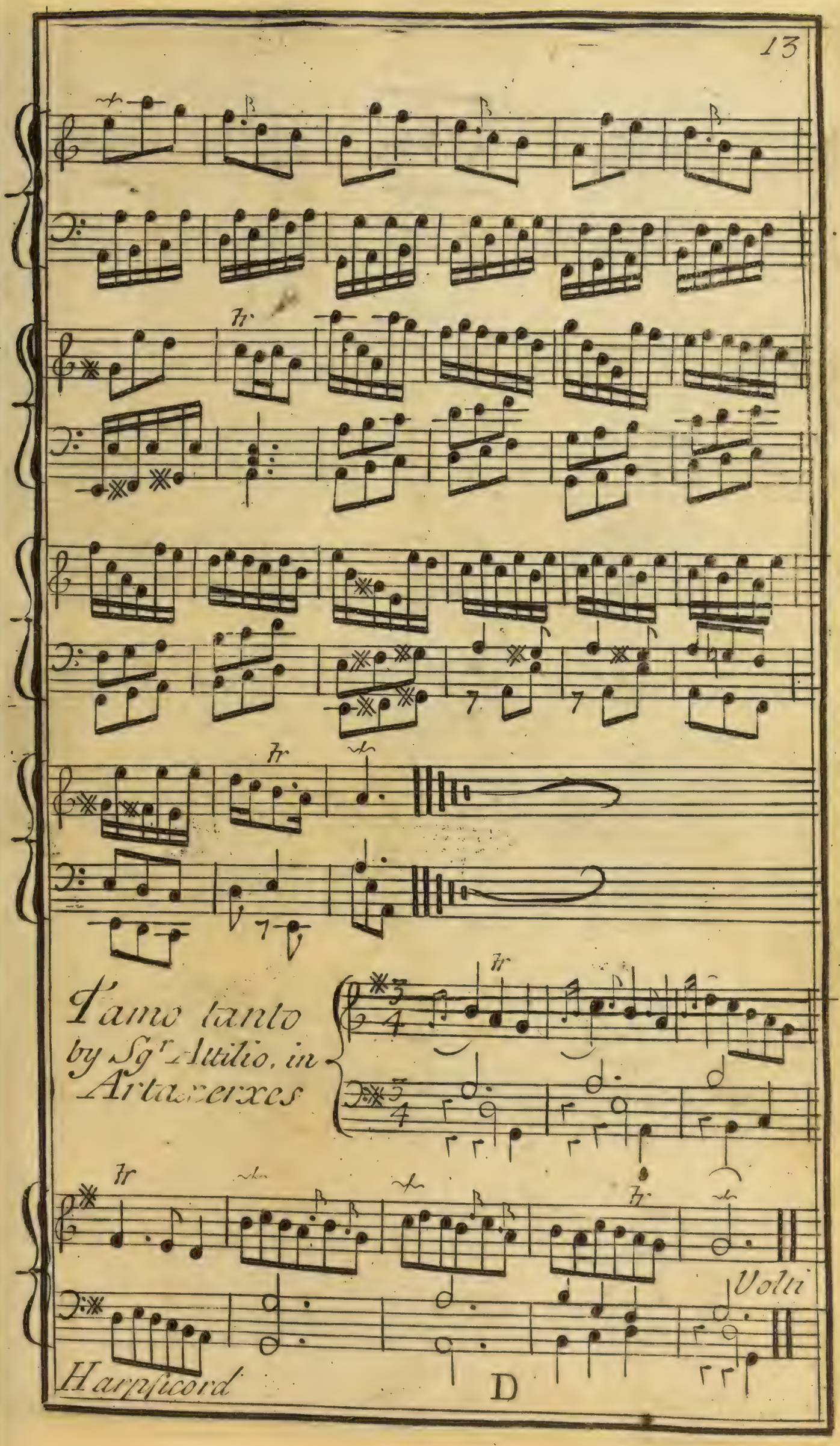
Prelude by Mr Babel.

Presto



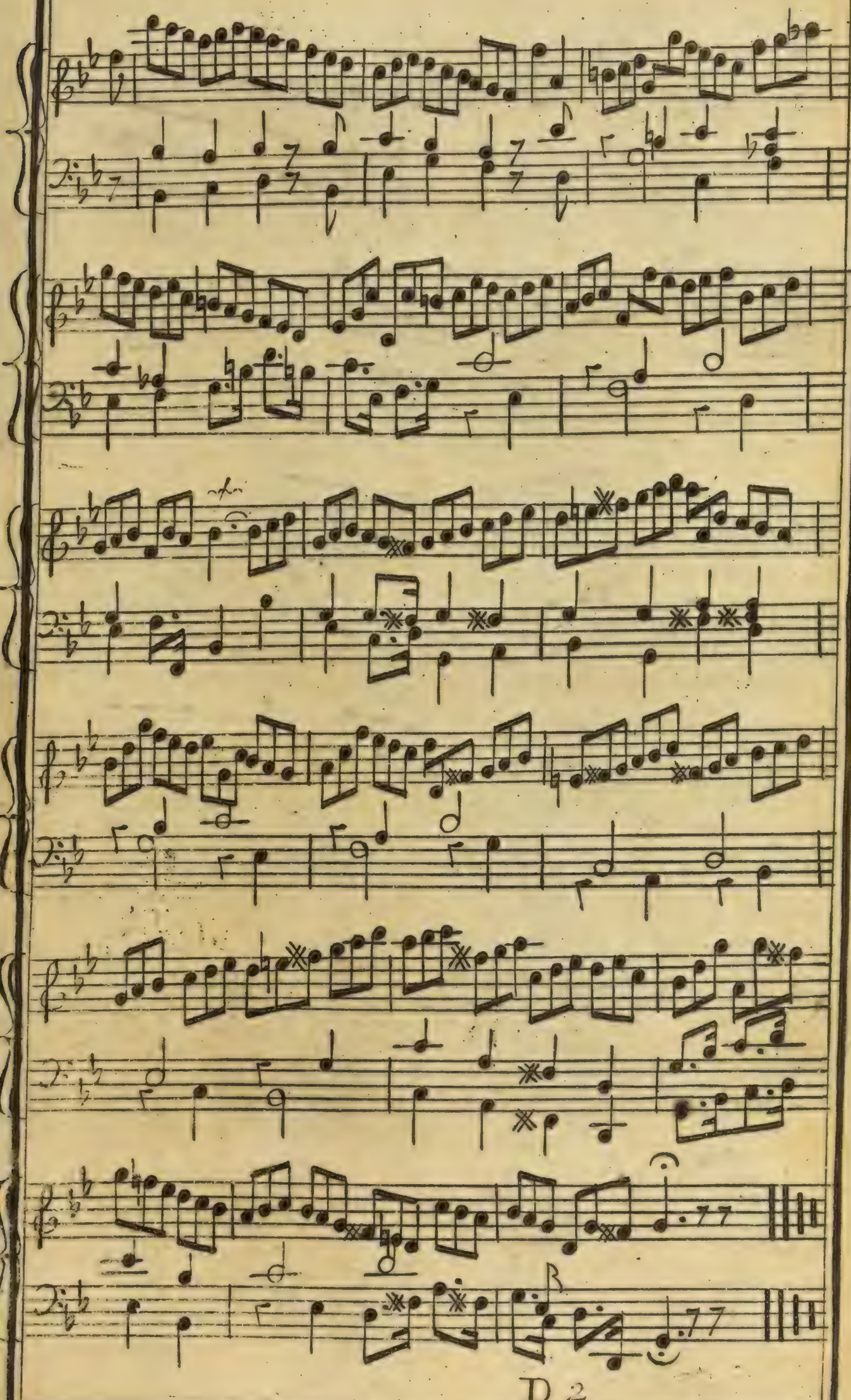
Harpsicord.

Minuet by Mr Lully.

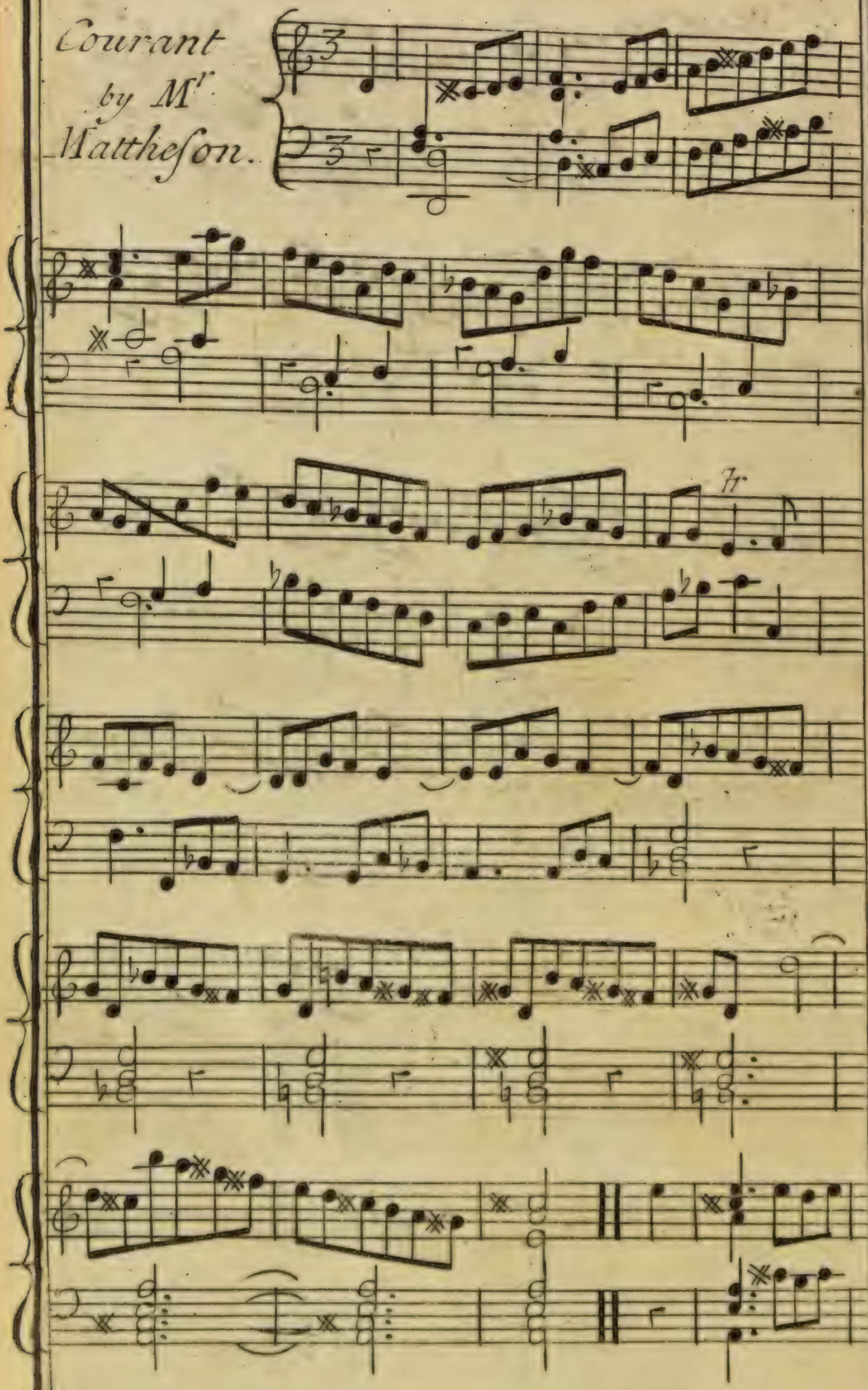

T'amo tanto
by Sgr Attilio, in
Artaxerxes
Volti
Harpsicord

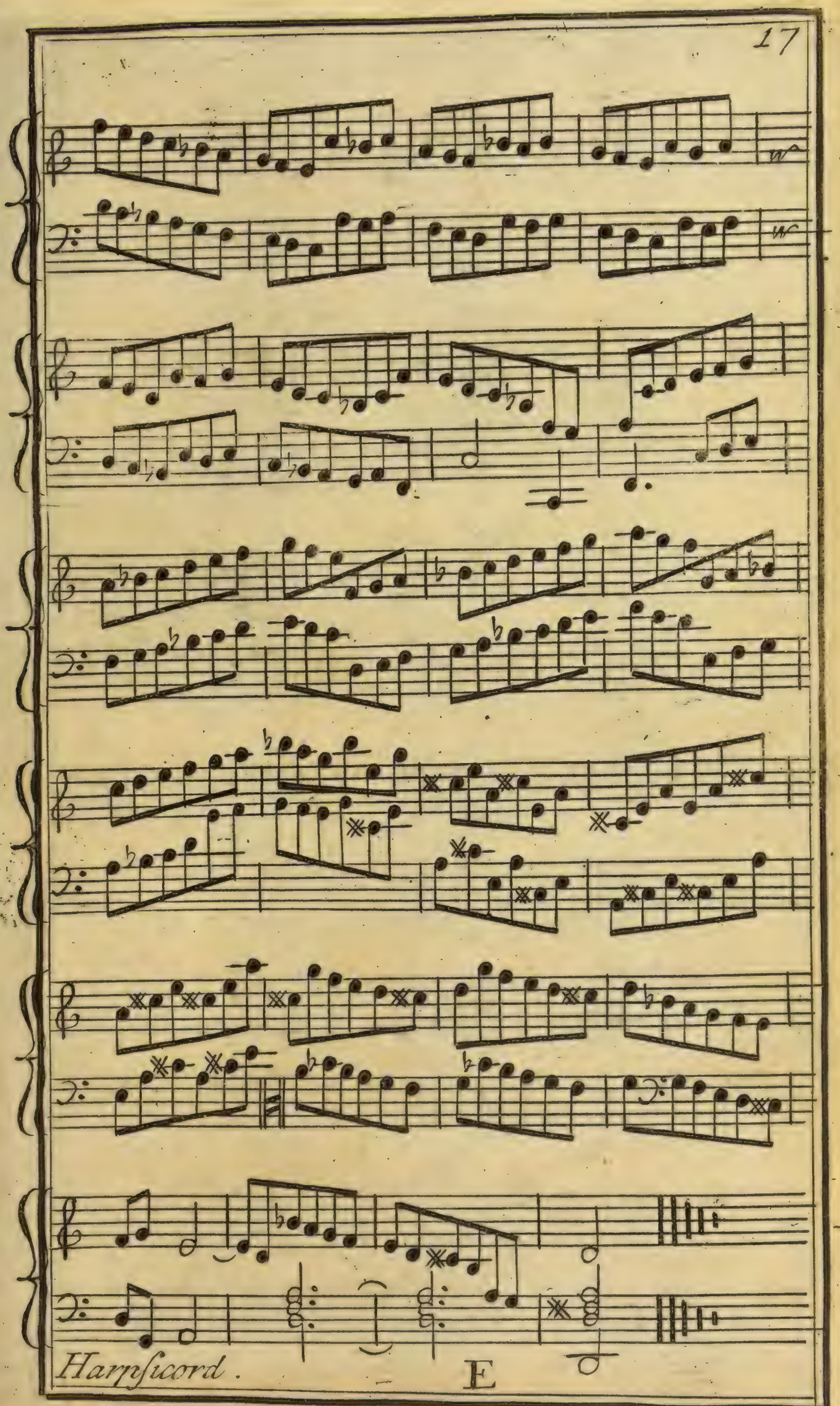
Da Capo

Jig
in
Siroc.



Courant by Mr. Mattheson.





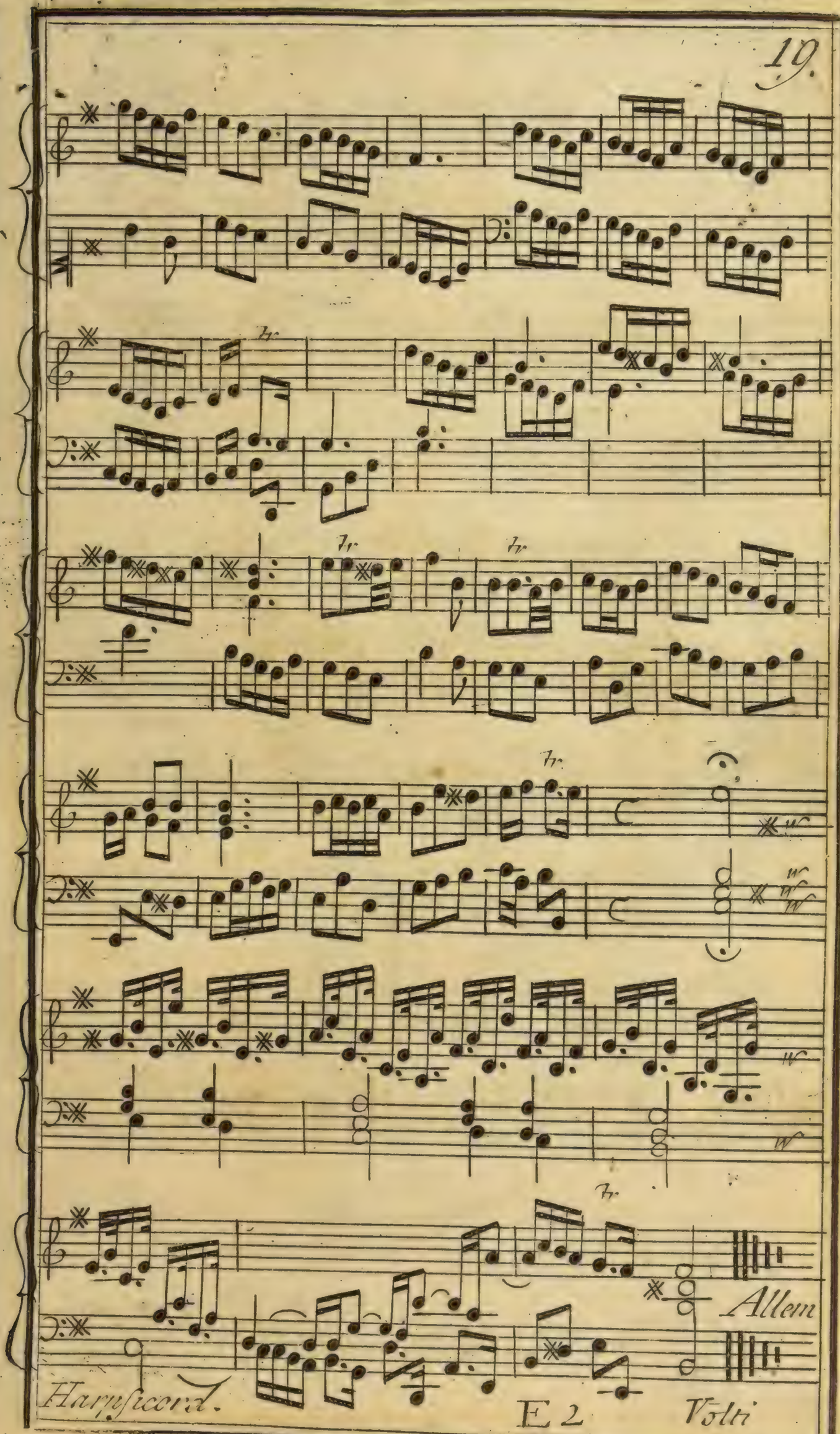
Suite by Mr Mattheson.

Symphony

Quick

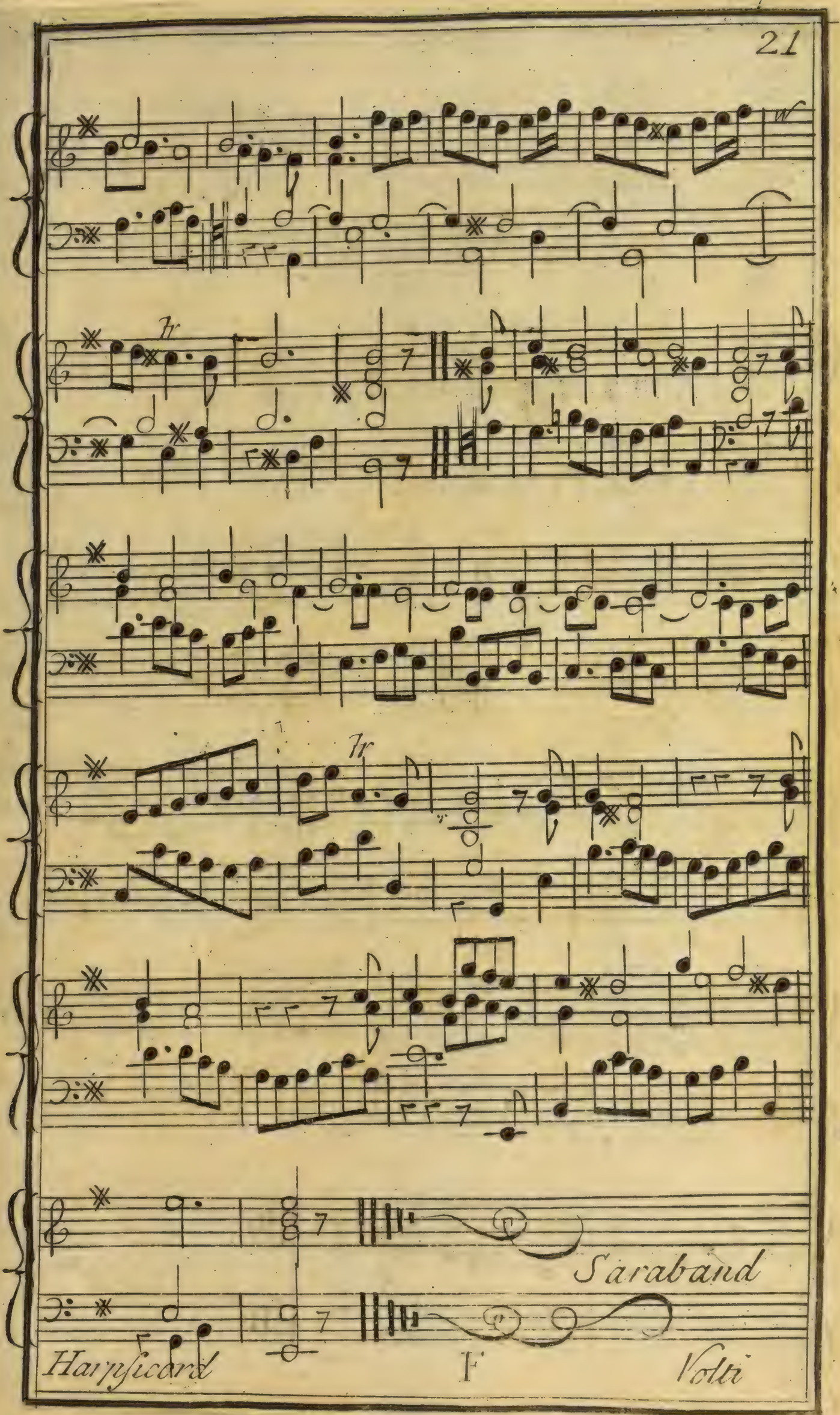
fr fr fr

fr fr fr

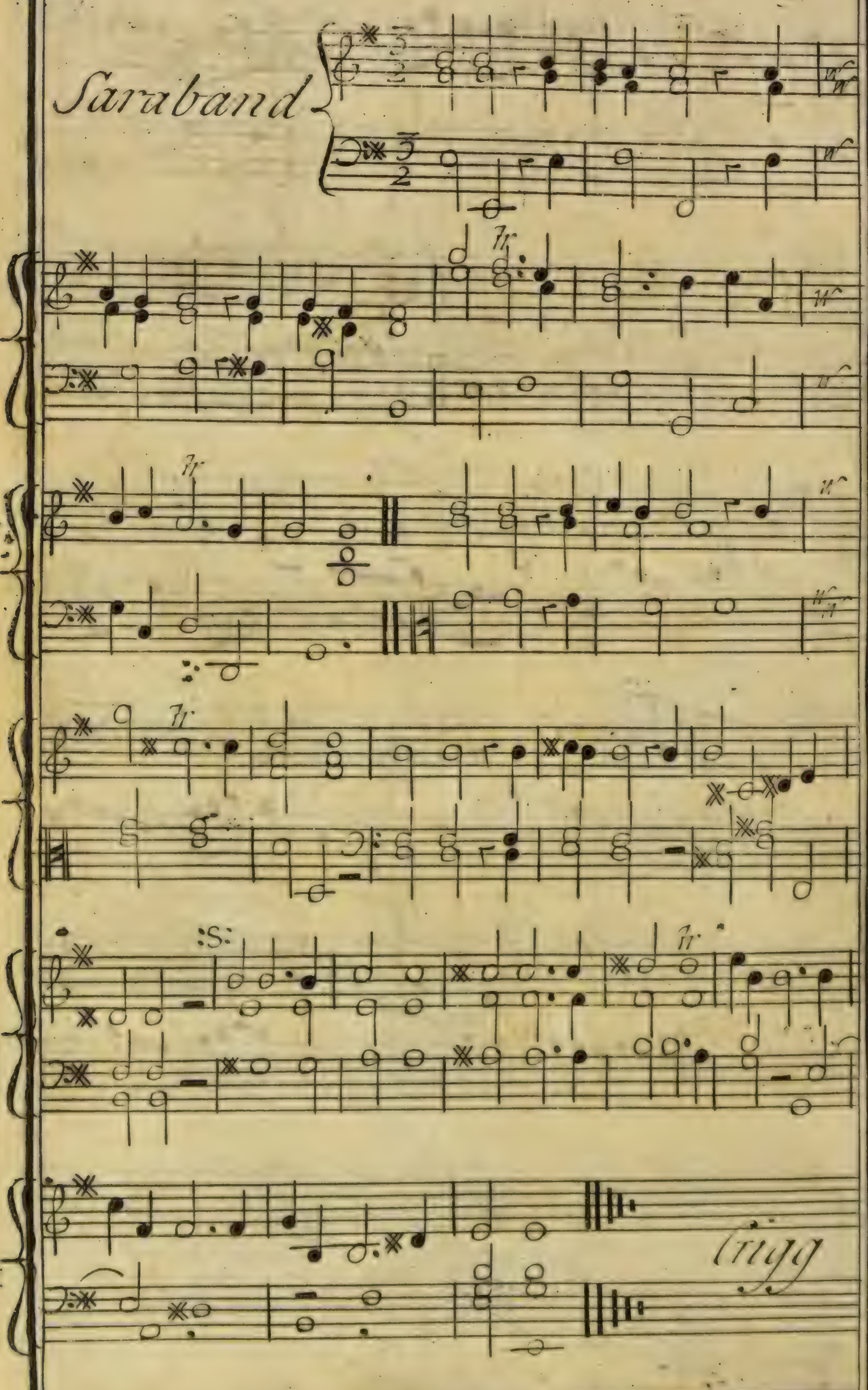

Allem
Harpsicord.
E 2
Volti

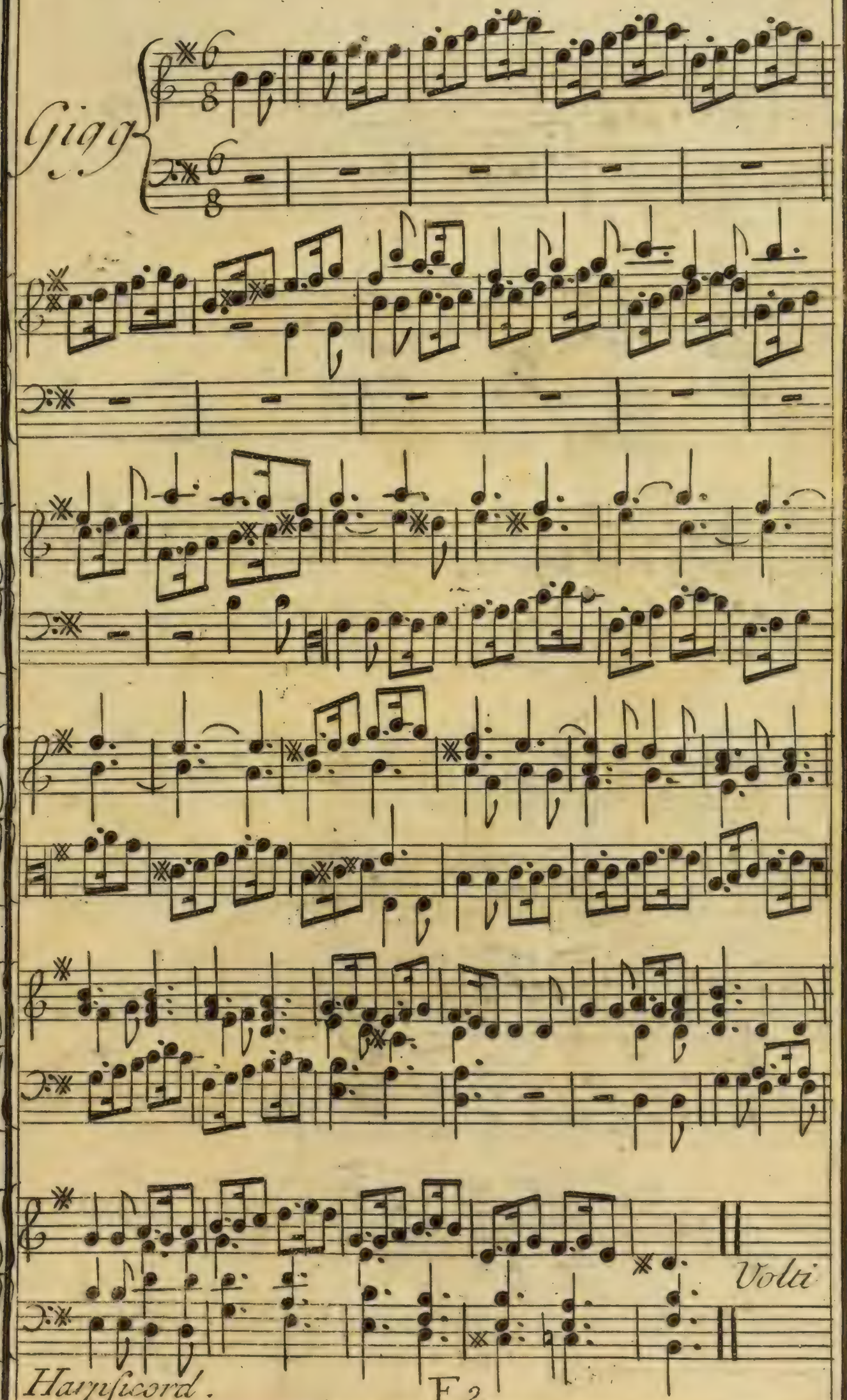
Allemand

Courant

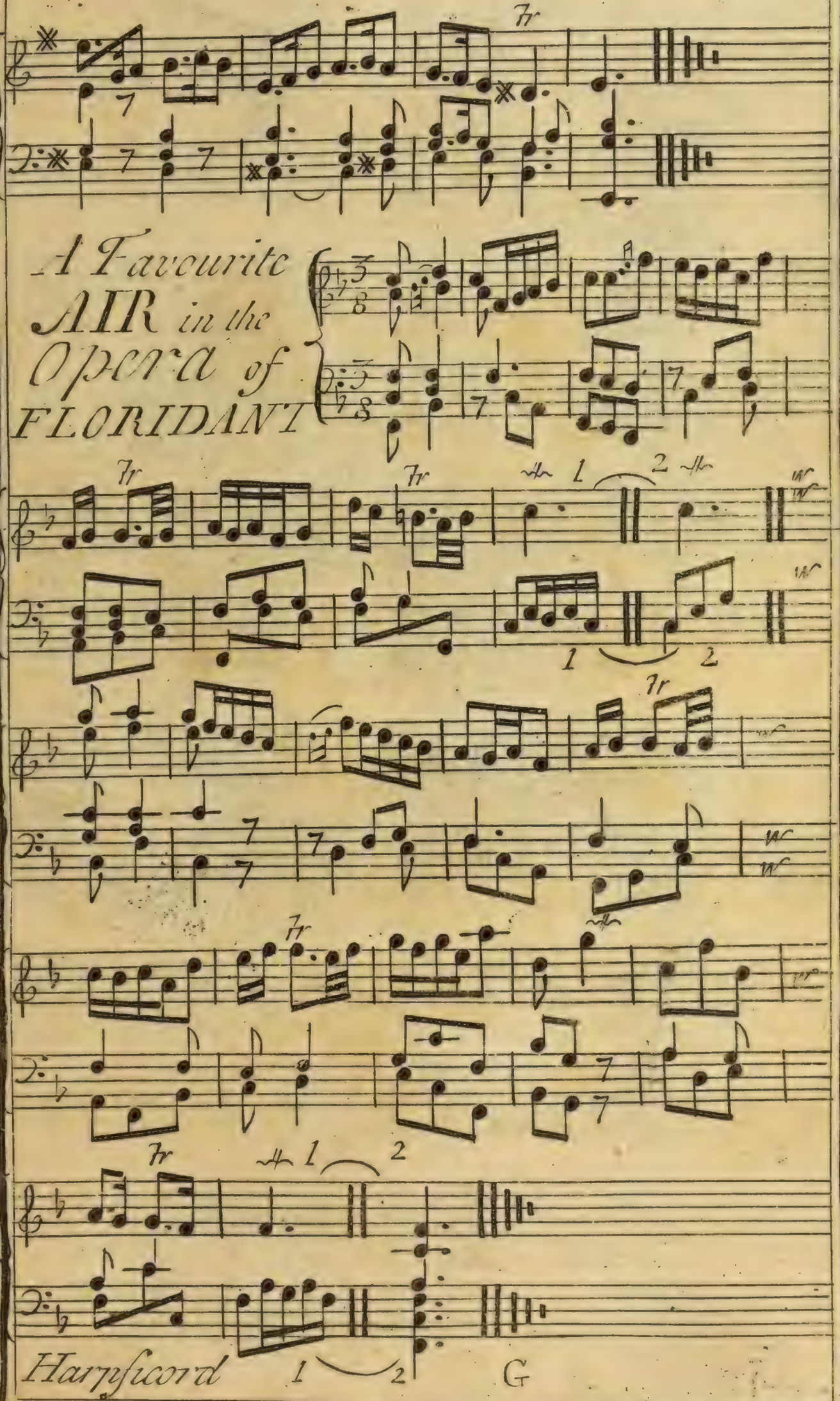

Tr
Tr
Saraband
Harpsicord
F
Volti

Saraband




Giga
Volti
Harpsicord.

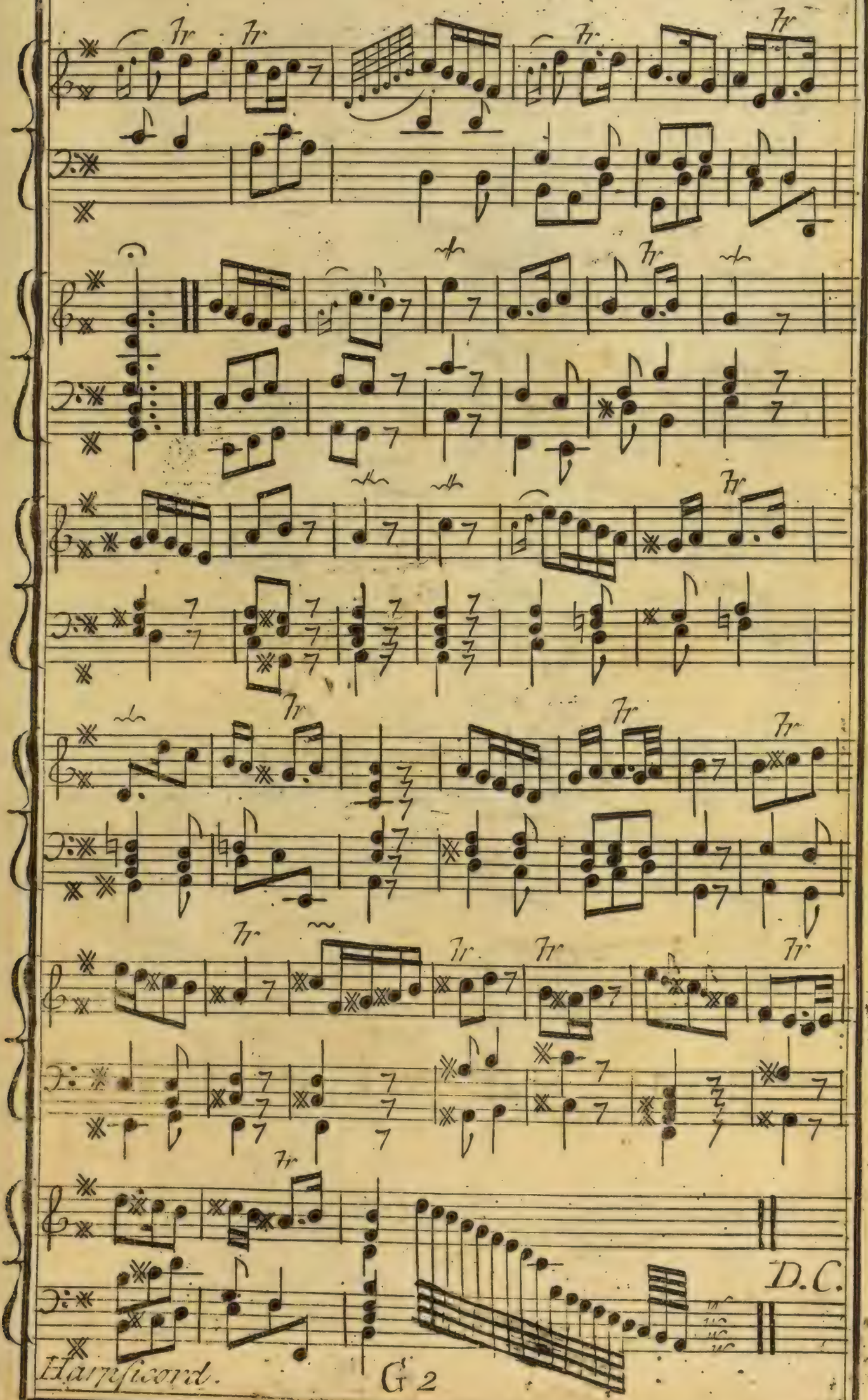
A Favorite AIR in the Opera of FLORIDANT



A Favourite SONG in the Opera of SCIPIO

Adago

Andante


D.C.

A Favourite AIR in the Opera of Vespasian

RULES

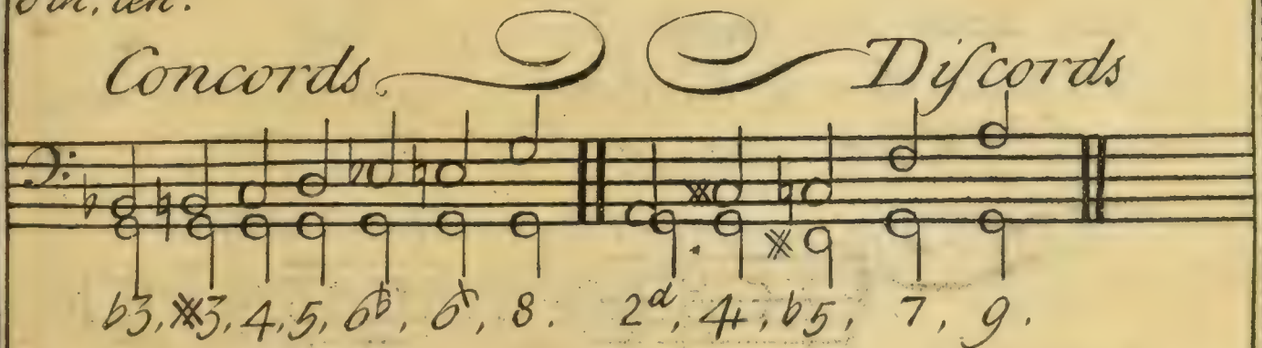
for attaining to play a Thorough Bass.

Musick consists of Concords & Discords

Concords are either perfect or imperfect; the perfect concords are the 5th and 8th, the imperfect Concords are the 3d, 4th, and 6th.

Discords are the 2d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th. Although the 2d and the 9th are the same thing, yet their Accompanyments are very different.

Common Cords are the 3d, 5th, and the 8th. There are two sorts of Thirds and Sixes, viz. flat and sharp. A b 3d contains four half Notes and a ✻ 3d five: A b 6th contains nine half Notes, and a ✻ 6th, ten.



Common Cords are to be play'd on any Note where nothing is mark'd; Except when you play in a sharp Key, the third and seventh above the Key naturally require a 6th, but if you play in a flat Key then a 6th is required to the second and seventh above the Key, unless mark'd otherwise.

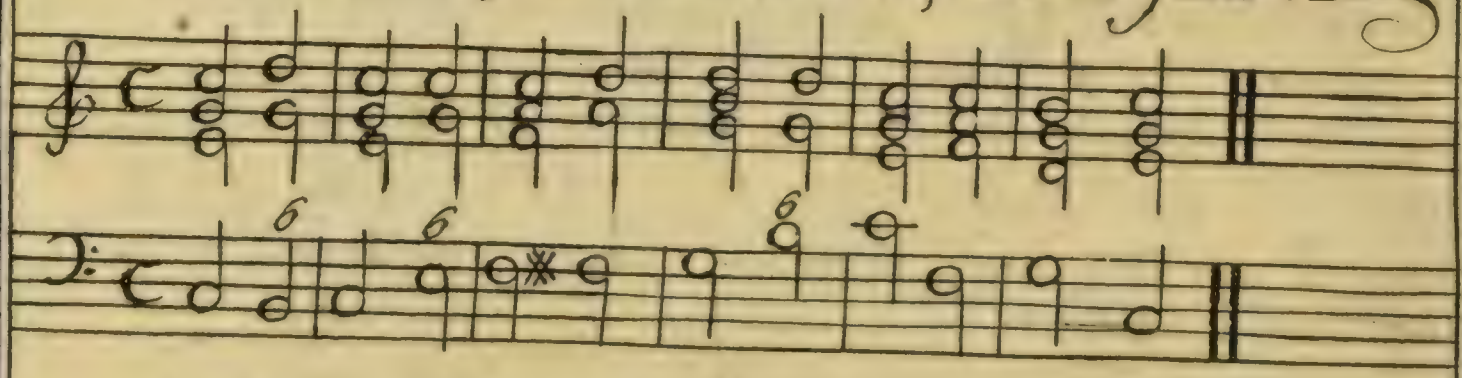
All Keys are either flat or sharp, not by what Flats or Sharps are set at the beginning of a Tune, but by the third above the Key.

Two Fifths, or two Eighths are never allowed neither in playing a Thorough Bass, nor in Composition, therefore the best way is to move by contrary Motion

All extraordinary sharp Notes naturally require Sixes, unless mark't to the contrary.

All natural sharp Notes require flat 3ds, and all natural flat Notes require ✻ 3ds. B, E, and A are naturally sharp in an open Key. and F, C, and G are naturally flat.

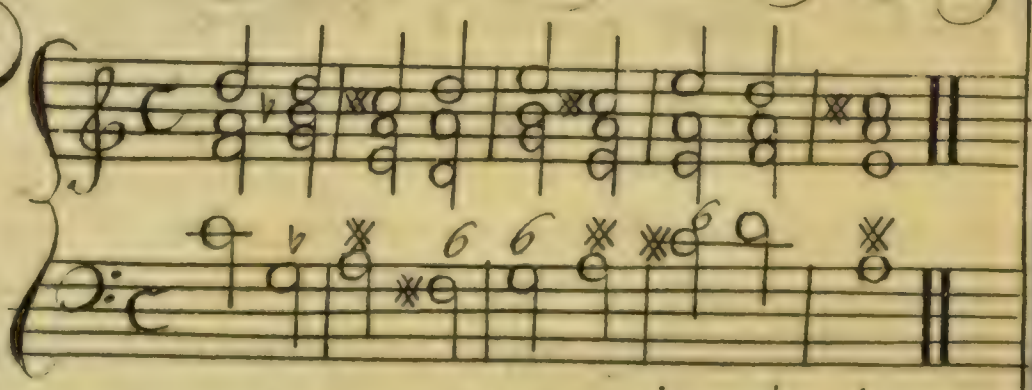
Example of common Cords & natural sixes.



A Sharp or Flat over or under any Note signifies a sharp or flat 3d to be play'd to that Note.

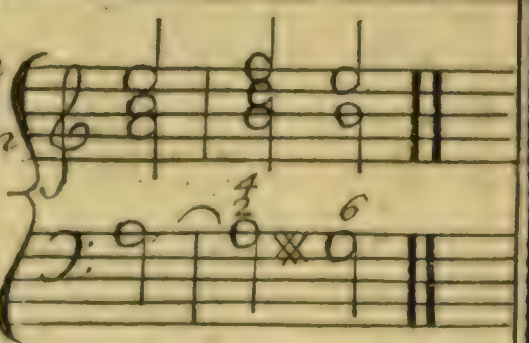
If a natural flat 6th be required to any Note, you may play either two thirds and one sixth, or one 3d and two sixes. But if the 6th be sharp, the best way is to play 3d, 6th, and 8th.

Example

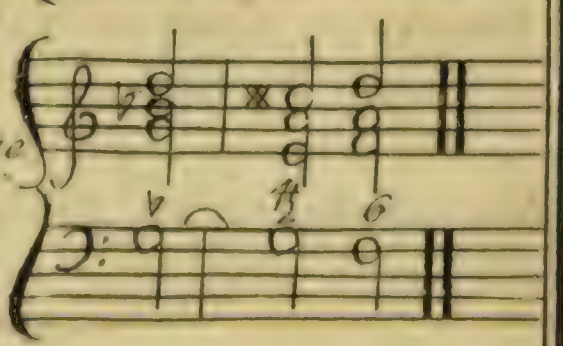


When you see the 2d and 4th joyned together, they are to be accompanied with the 6th.

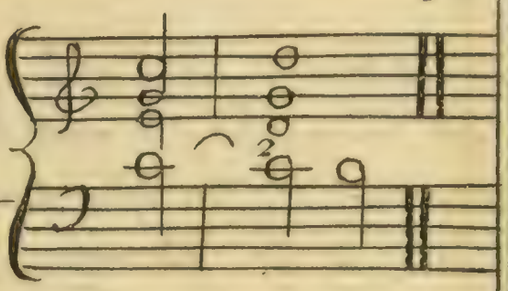
NB The second is only us'd when the Bass is a driving Note.



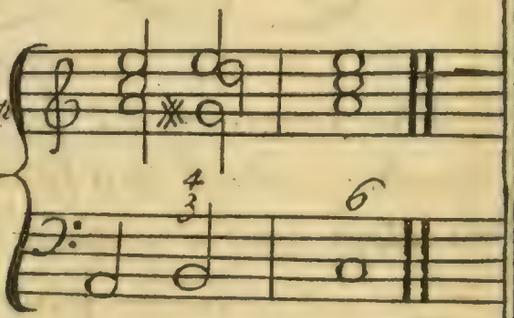
The 2d and ✻ 4th are likewise accompany'd with a 6th, this passage also happens when the Bass is a driving Note. —— Example



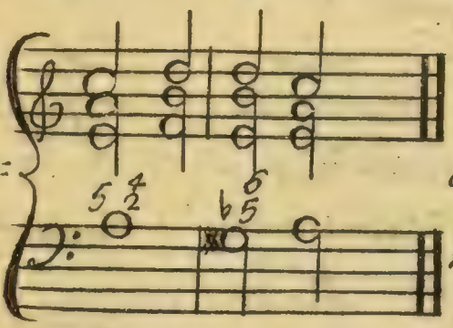
The 2.d is accompany'd with the 5th and 9th. Example



The 3.d and 4th joyned together may be accompany'd either with a 7th or with a sharp sixth. This Passage seldom happens but when the Bass ascends by degrees. Example.



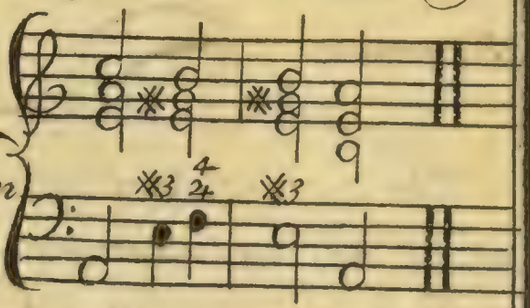
The ♭5th & 6th joyned together must be accompany'd with a 3.d Example.



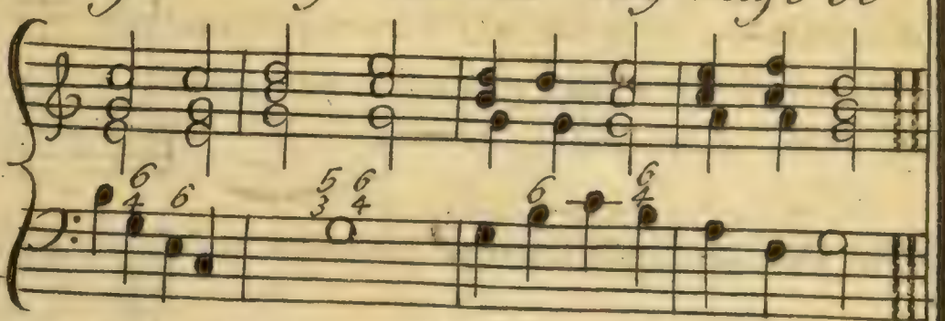
here if you think fit you may add y.e 8th

The natural 5th and 6th joyned together must also be accompany'd with the 3.d. and if you are minded to play full you must joyn the 8th also.

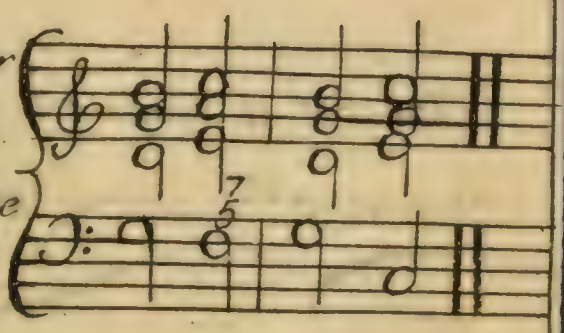
The extream ✻ 2.d and 4th must be accompany'd with a Seventh. This passage is seldom used but in order to a Cadence.



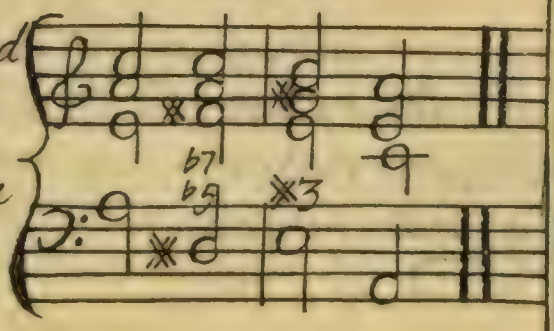
The 6th and 4th joyned together are accompany'd two different Ways. If the Bass descends by degrees they are accompany'd with a 2.d. but if the Bass lies still; or ascends or descends by Intervals they must be accompanied with an 8th. Example.



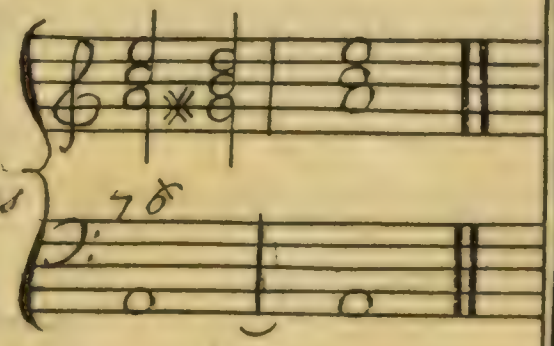
The 7th and 5th joyned together are accompany'd with the 3d, This passage is often used before a Cadence Example.



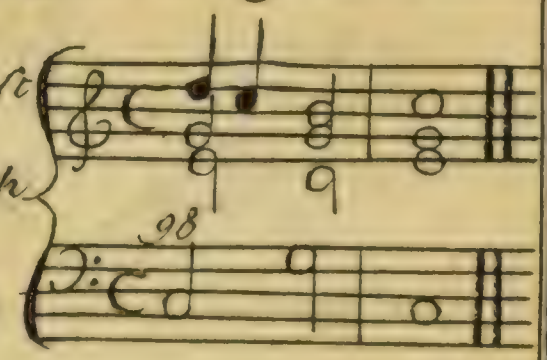
The extream ♭7th and ♭5th joyn'd together which are never used but the Note before a Cadence require a 3d to accompany them. Example.



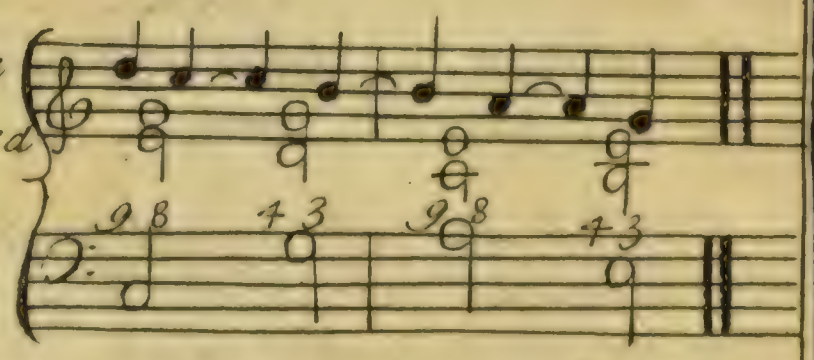
The ✻7th when the Bass lies still must be accompany'd with the 2d and 4th, this seldom or never happens in a sharp Key. Example.



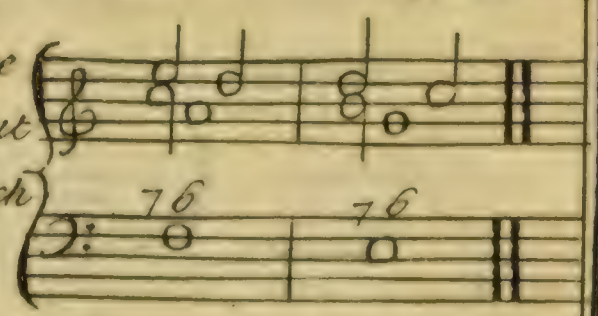
The 9th resolved into an 8th must be accompany'd with a 3d and 5th Example.



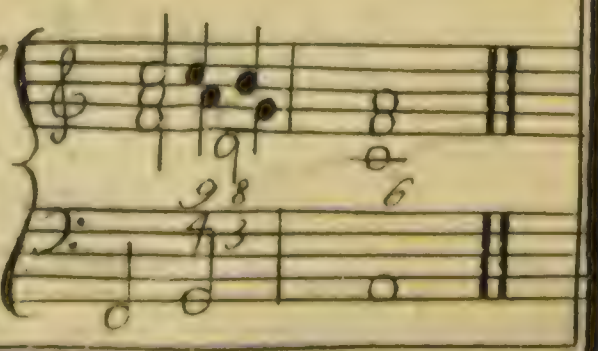
The 4th resolved into a 3d is always accompany'd with a 5th and an 8th. Example



The 7th resolved into a 6th may be accompany'd with a 3d and 5th. but you must drop the 5th when you touch the 6th. Example.

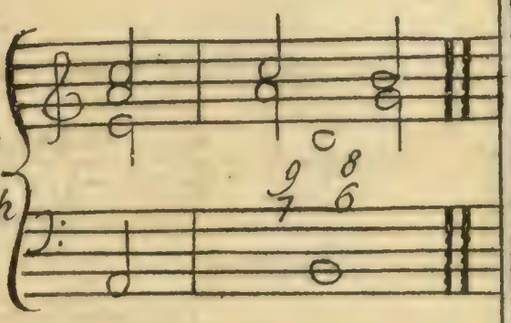


The 9th and 4th joyned together are accompany'd with the 5th & resolved into the 8th and 3d Example.



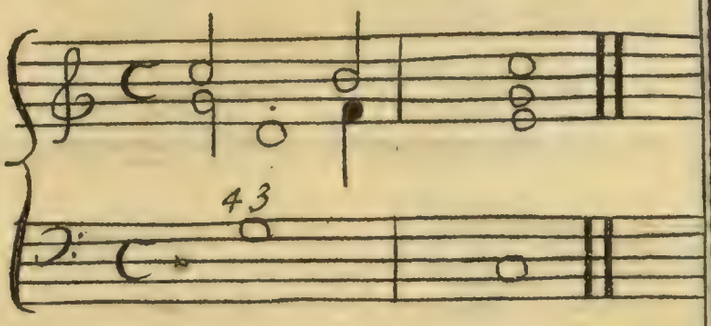
The 9th and 7th joyned toge= ther must be accompany'd with the 3d and resolv'd into the 6th and 8th

Example

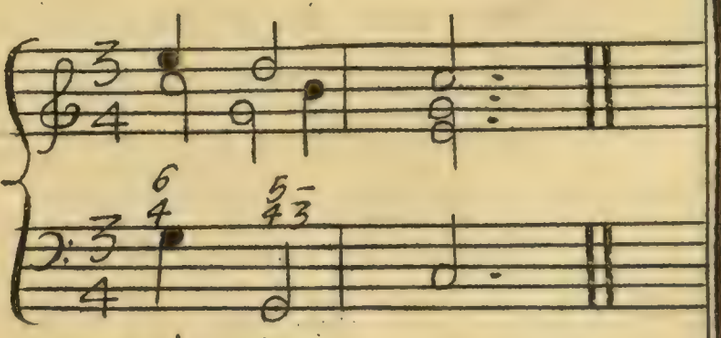


§ There are three sorts of Cadences, or Ways of preparing for a Close, which are the common Cadence, the 6th and 4th Cadence and the great Cadence: The first and third of these are most properly used in Com= mon Time, and the other in Triple Time, yet ye common Cadence is very often used in Triple Time

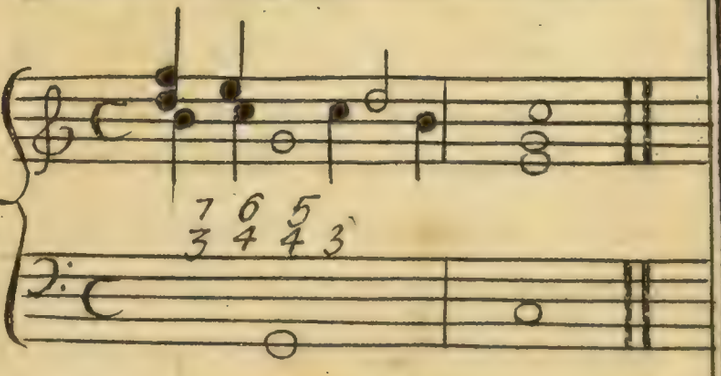
The common Cadence



The 6th & 4th Cadence



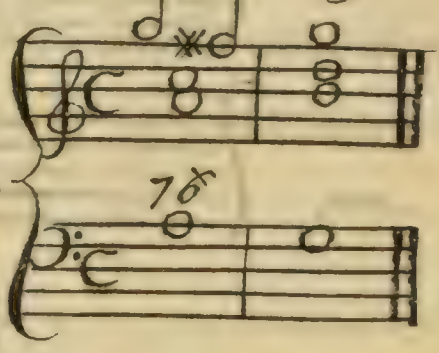
The great Cadence



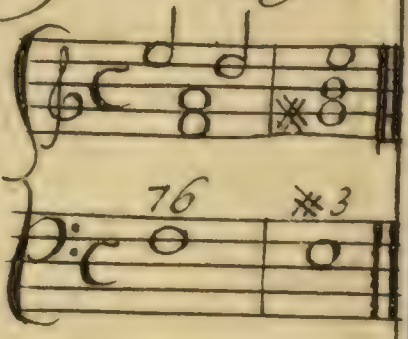
There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is ne= ver used before a final Close, unless it be in Adagios or any other sort of slow Movement.

Tis used both in a sharp and in a flat Key.

Example. in a sharp Key.



Example. in a flat Key



Observe in the first of these two Examples that the 7th descends but a half note into the ✻ 6th, whereas in the other Example it descends a whole Note into the ✻ 6th. Observe also in the first Example that the Bass descends a whole Note. Whereas in the second it descends but a half Note.

Of Discords and how many Ways they are prepared and resolved.

Before you can play a good Thourough Bass, you must know these three Things with respect to Discords, Viz. First, how to prepare them; secondly how to accompany them; and thirdly how they are to be resolved; in order to which observe the following Rules.

The 2d is always used when the Bass is a driving Note, and in that Case if it be prepared by a 3d or 8th, it must be resolved into a 3d the Bass descending a half Note, or a whole Note.

The extream ✻ 2d must be prepared by a ✻ 3d, and resolved into a ✻ 3d or a 6th.

The 4th when joyned with the 3d is prepared by a 5th, and resolved into a 3d, the Bass ascending by degrees.

The natural 4th and ✻ 4th when joyned with a 2d may be prepared by a 3d or 5th and resolved into a 6th the Bass descending one Note.

The

The ♯ 4th may also be prepared by a 4th or 6th and resolved into a 6th.

The natural 4th when joyned with the 5th or 6th may be prepared by a 3d, 5th, 6th or 8th and resolved into a 3d, but that in order to a Close

The ♭ 5th when joyned with a 6th may be prepared by a 3d, 4th or 5th and resolved into a 3d.

The natural 5th if joyned with a 6th, may be prepared by a 3d, 6th, or 8th and resolved into a 3d when in order to a Cadence.

The 7th may be prepared by a 3d, 5th, 6th or 7th, and resolved into a 3d or 6th, sometimes from a 7th to a 5th before a Cadence. It may also be prepar'd by an 8th and resolved into a 6th.

Moreover it must be prepared by an 8th when it is resolved in a 3d at a Close

When the Bass lies still the ♯ 7th may be prepared by an 8th and resolved in an 8th again which is generally in a flat Key.

The 9th may be prepared by a 3d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still. but if the Bass should rise a 3d then it is resolved into a 6th. If the Bass falls a 3d then it is resolved into a 3d.

The 9th if joyned with the 7th may be prepared by a 3d or 5th, and resolved into an 8th, and the 7th into a 6th.

The 9th and 4th joyned together are best prepared by the 3d and 5th and resolved into an 8th and 3d.

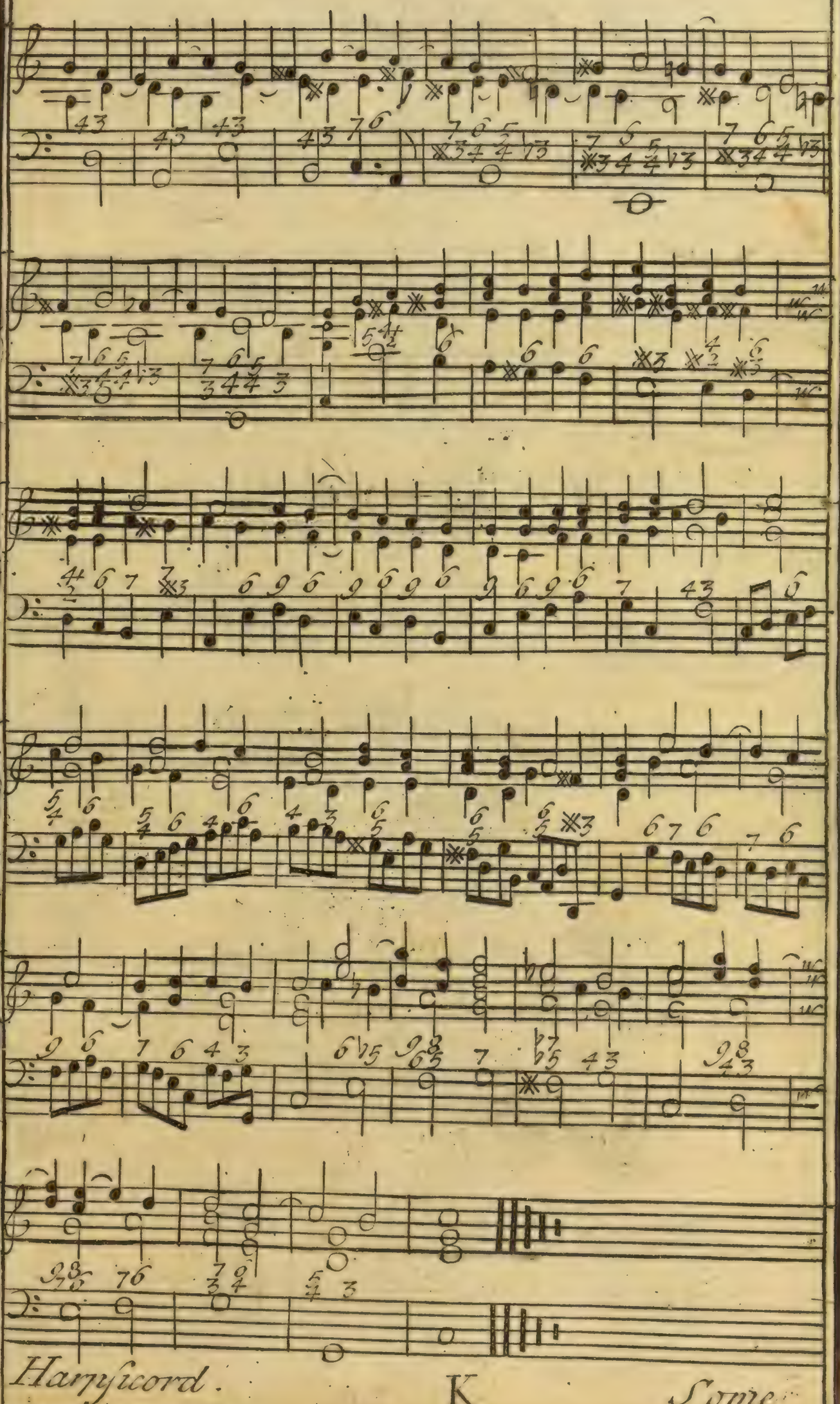
Here follows several Examples wherein these Discords are promiscuously used as Occasion requires.

Example

Harpsicord.

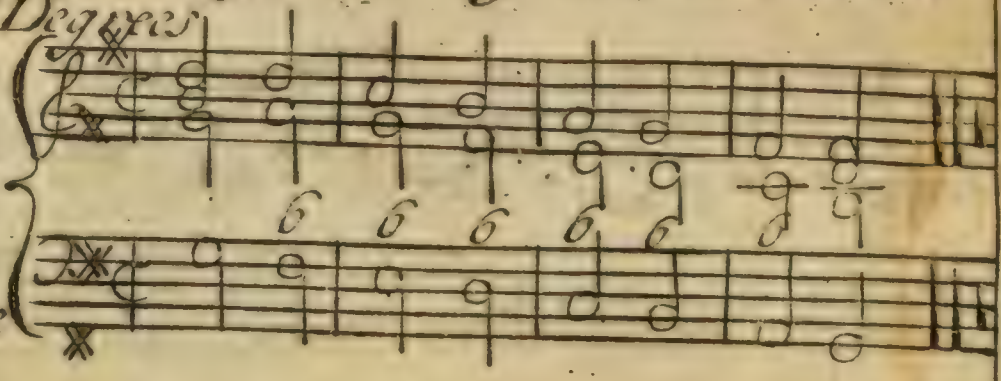
Example in a flat Key

Example in a sharp Key

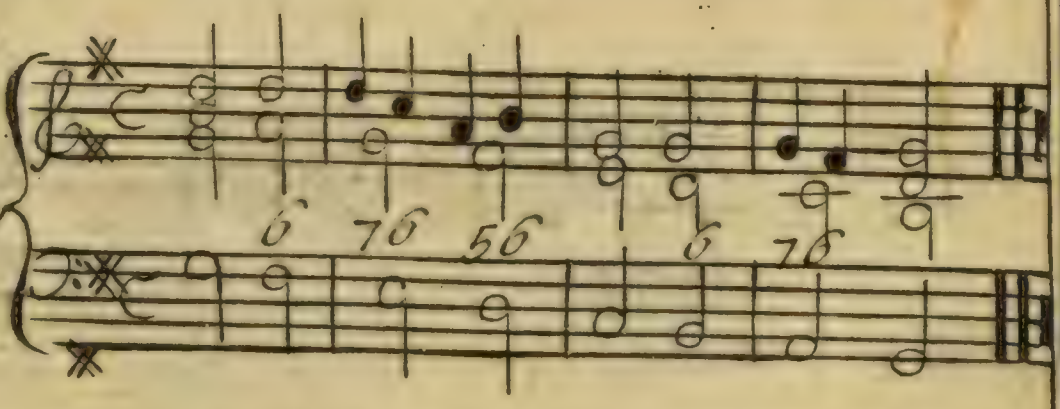


Some Examples shewing what may be done when the Bass descends by Degrees

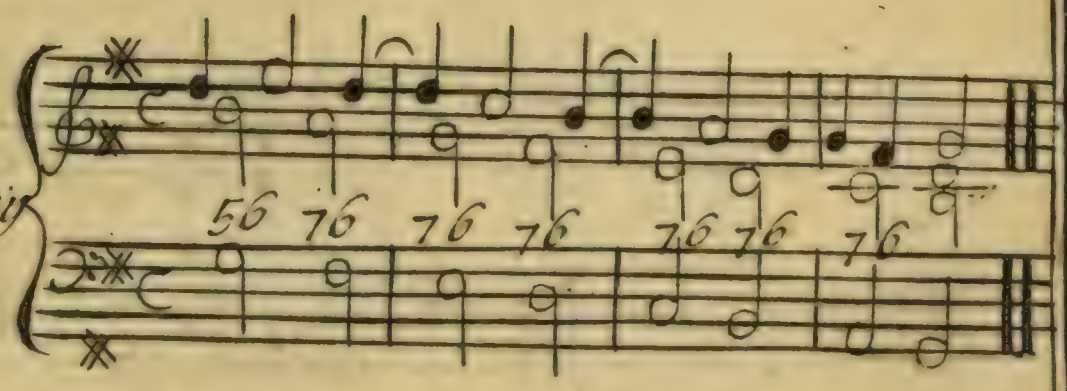
In a quick Movement then The Natural Way is to play Sixes as for Example



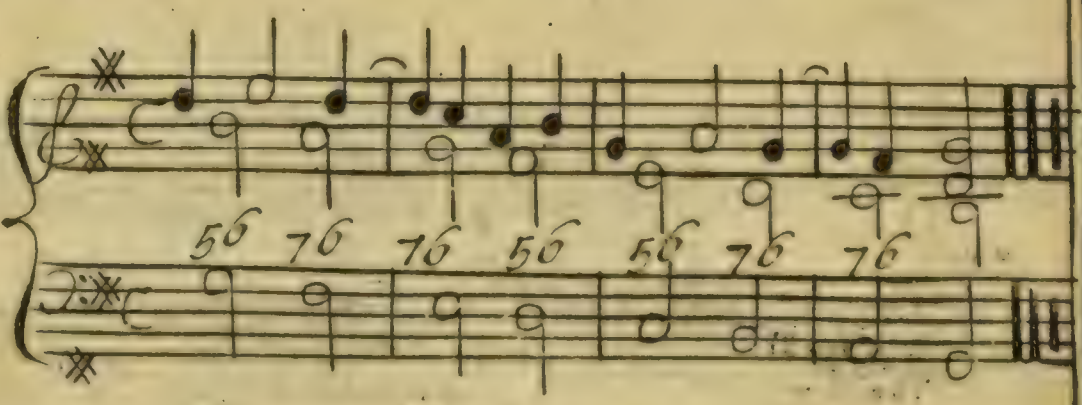
The common way



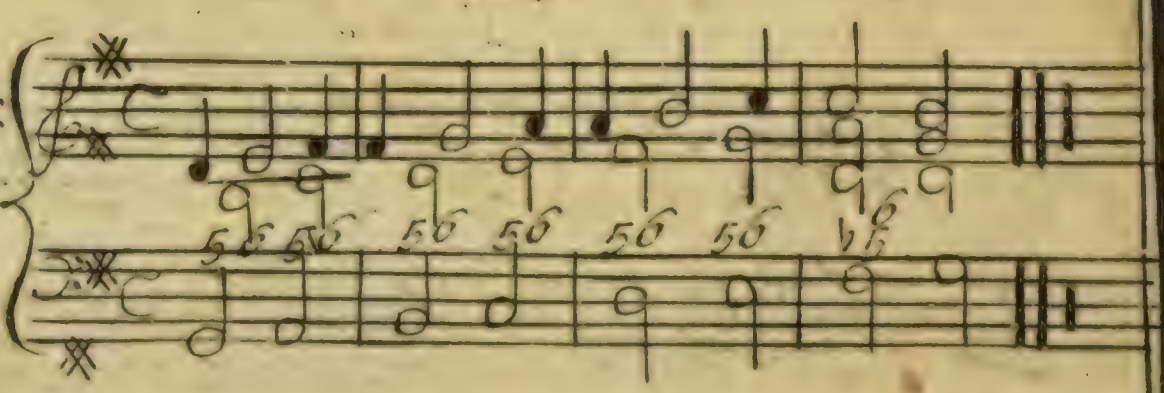
The Artificial way

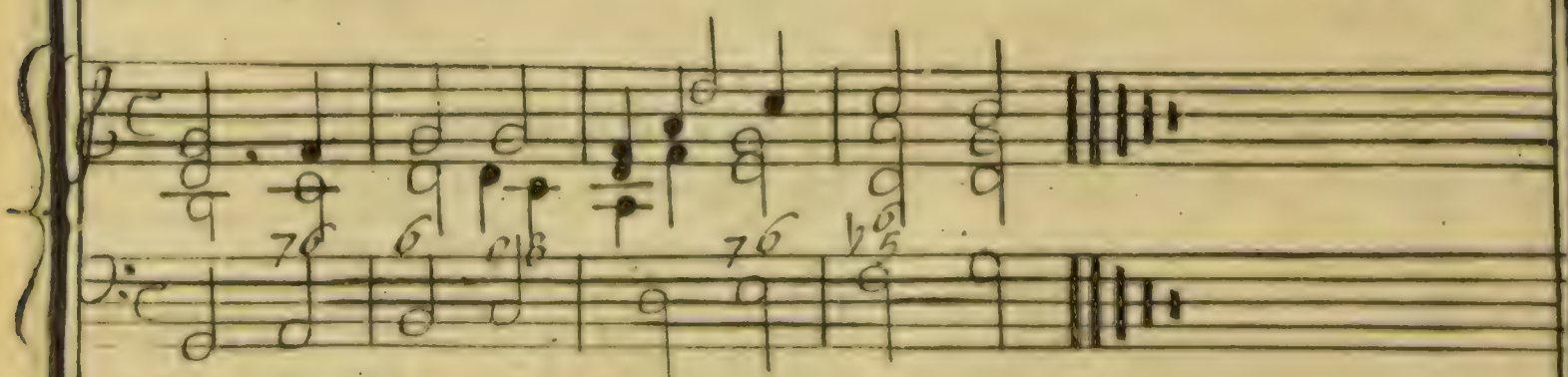


The Natural and Artificial



When y Bass ascends by Degrees

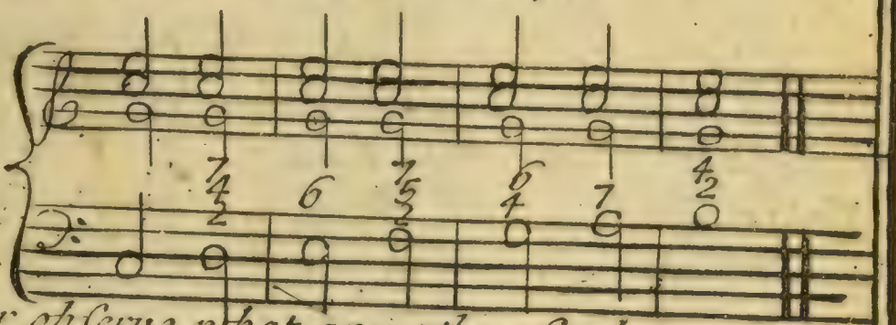




For the Harpsicord.

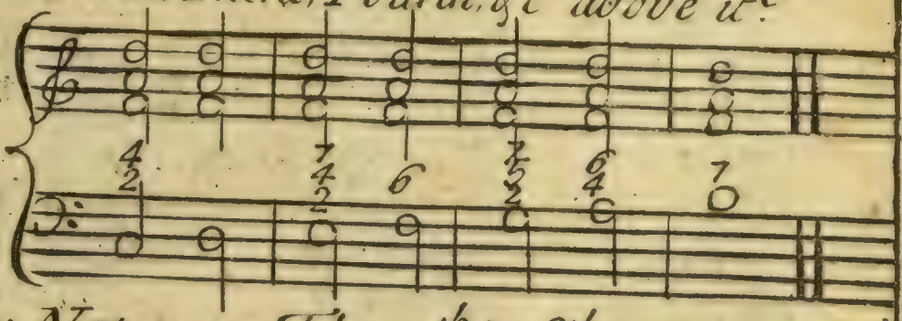
For the better remembring all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2d, 4th and 7th to y Second above it. or a 3d, 6th & 8th to y Third above it. or 2d, 5th & 7th to y Fourth above it. or 4th, 6th & 8th to y Fifth above it. or 3d, 5th & 7th to y Sixth above it, or 2d, 4th & 6th to the Seventh above it. as for

Example

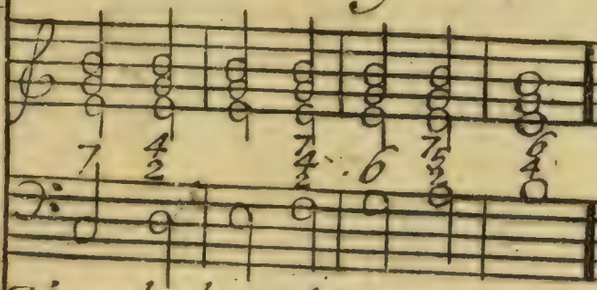


In like manner observe what any other Cord to any Note makes, to the Second, Third, Fourth, &c above it.

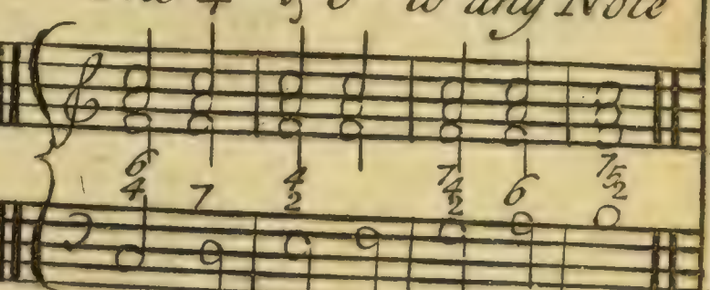
The 2d & 4th to any Note



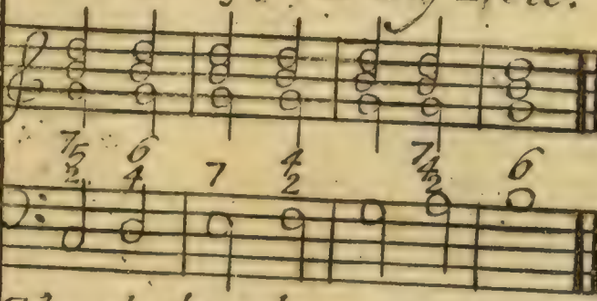
The 7th to any Note.



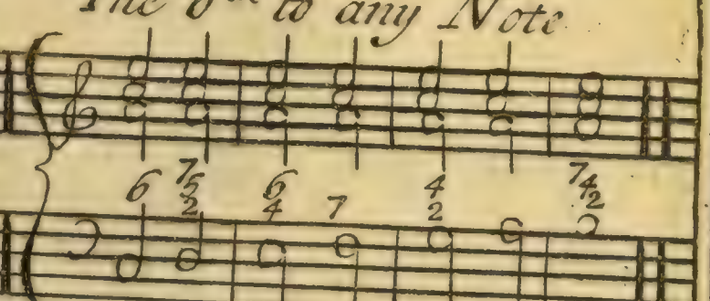
The 4th & 6th to any Note



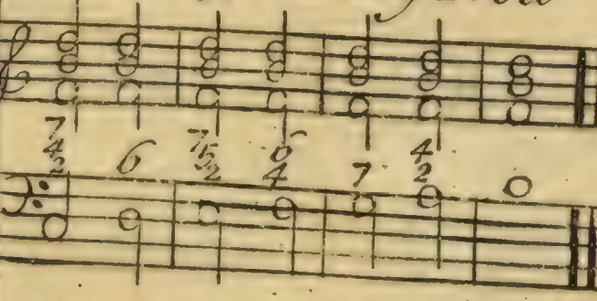
The 2d, 5th & 7th to any Note.



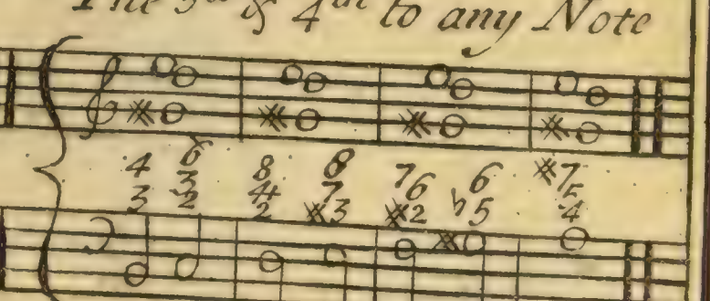
The 6th to any Note



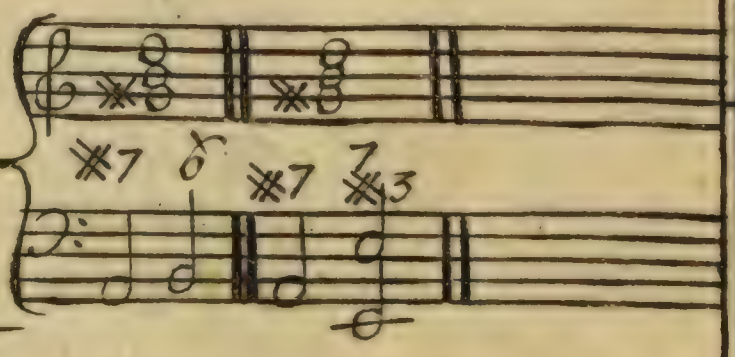
The 2d, 4th & 7th to any Note



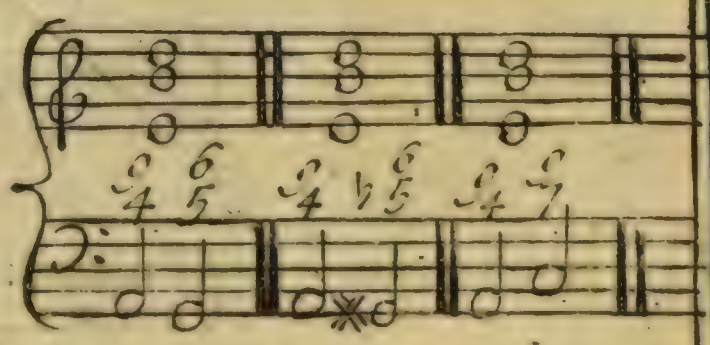
The 3d & 4th to any Note



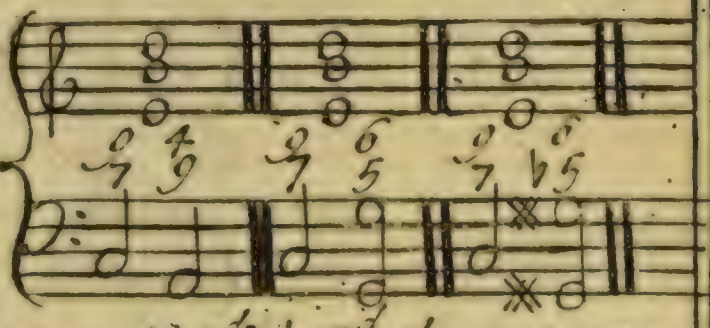
A sharp seventh marked where the Bass lies still makes Third sharp sixth & Eighth to the Note above it, and Fifth, seventh & sharp Third to the Fourth below it. or Fifth above it.



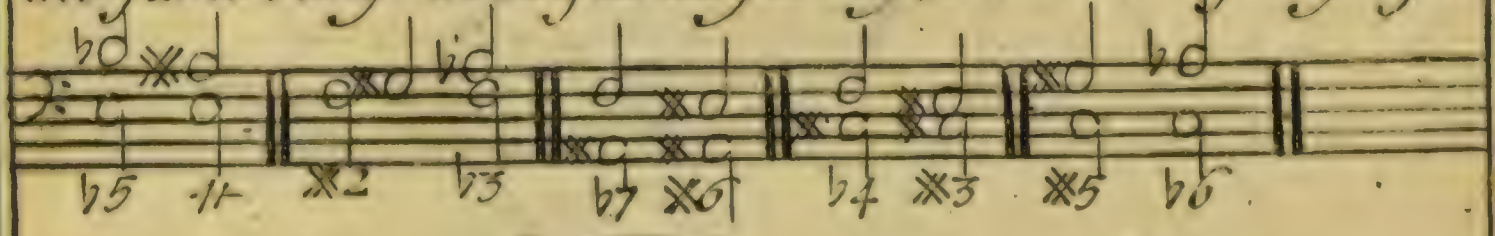
The 9th and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it. and b5th 6th and 3d on ye half Note below it as also 3d 7th and 9th to the Third above it.



The 9th and 7th to any Note, is the 4th, 5th and 9th to the third below it, and the perfect 5th and 6th & 3d to the Fifth above it as also the b5th 5th and 3d to the extream *5th above it.



The b5th and *4th, the extream *2 & b3d, the extream b7th & *5th, the extream b4th and *3d, the extream *5 & b5th upon any fretted Instruments or Harpsiwords, are the same thing in Distance, yet they are thus distinguisht

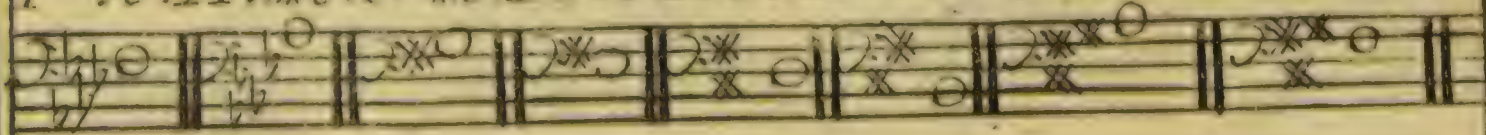


§ of Transposition

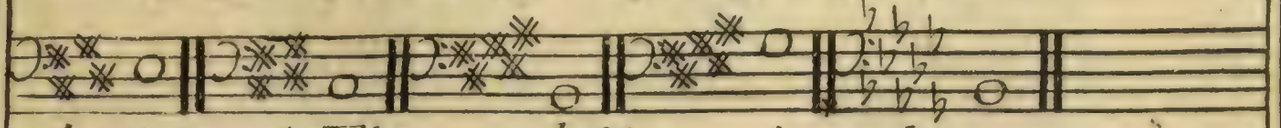
Before you can pretend to transpose from one Key into another, it is first necessary to know all ye Flats and Sharps naturally belonging to every Key.

C ♮ *3. A ♮ b3 F ♮ *3. D ♮ b3 B b *3. G b3. E *3. C b3

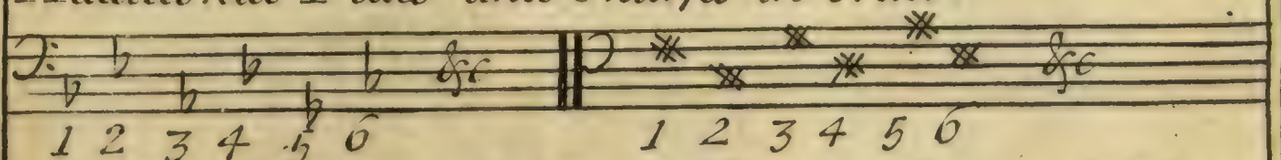
F b3. A b *3. G *3. E b3. D *3. B b3. A *3. F *b3.



E ♯3. C♯ ♭3 B ♯3 G♭♯3 B♭,♭3

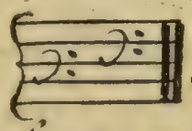
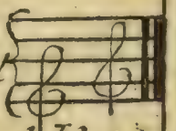


Additional Flats and Sharps in order.

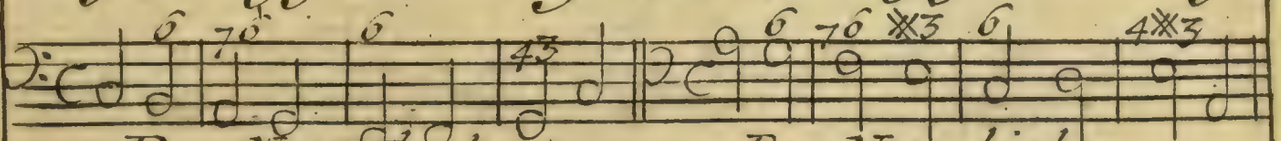


The Reason why I call Flats or Sharps first, second or third &c. is because B being ye Sharpest Note in ye Diatonic Scale, E ye next & A ye next: the first accidental Flat must be in B, ye second in E &c. the same holds with Respect to Sharps. for F being ye flattest Note in ye Diatonic Scale, C the next and G the next. the first Sharp must be in F. &c. with ever so many Sharps or Flats.

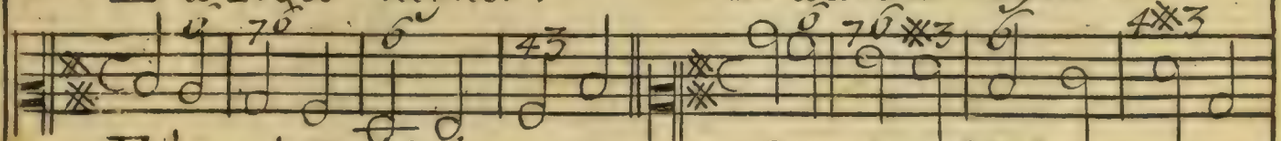
The next thing to be observed is ye Clifs and their several Removes.

F-fa-ut Clifs  C-sol-fa-ut G-sol-re-ut 

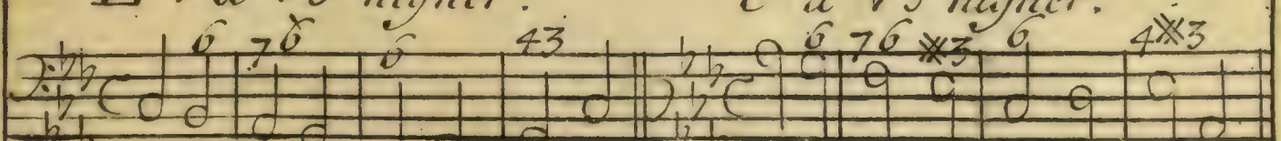
In a sharp Key ye natural Key. In a flat Key ye natural Key.



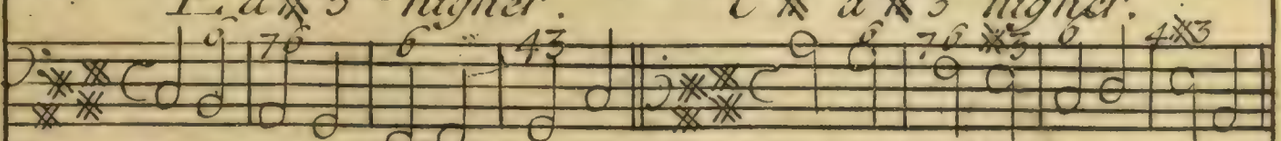
D a Note higher. B a Note higher.



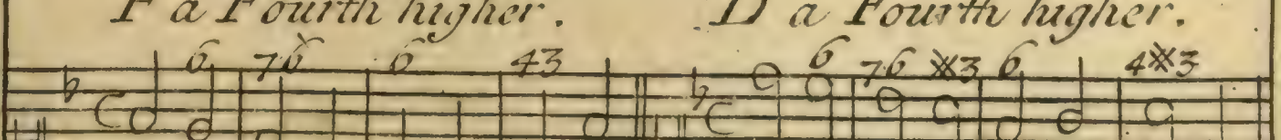
E ♭ a ♭3 higher. C a ♭3 higher.



E ♯ a ♯3 higher. C ♯ a ♯3 higher.



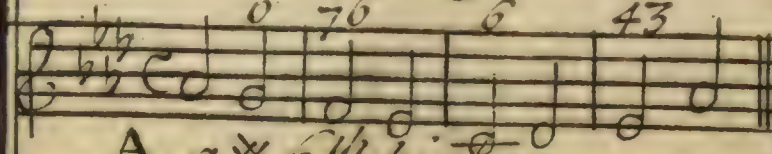
F a Fourth higher. D a Fourth higher.



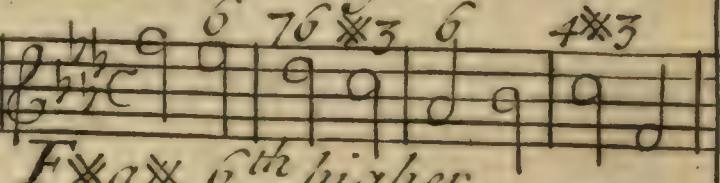
G a Fifth higher. E a Fifth higher.

A ♭ 6th

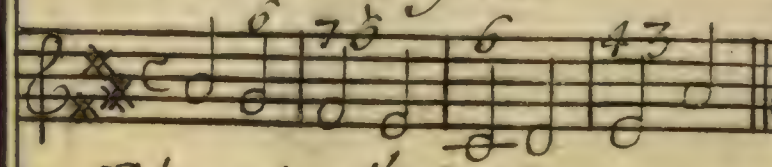
A♭ 6th higher.



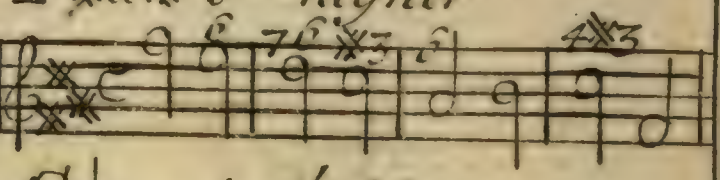
F a b 6th higher.



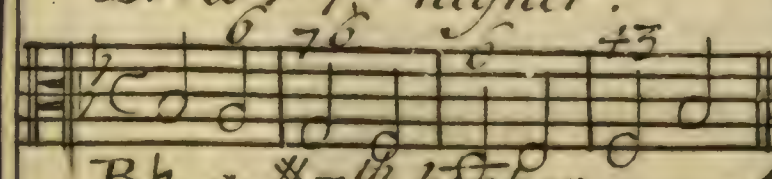
A. a ✻ 6th higher



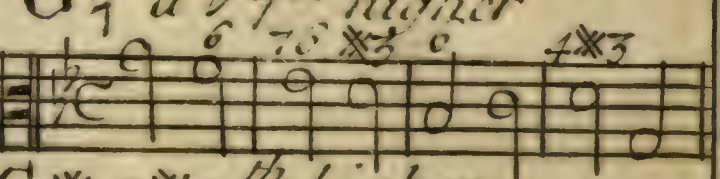
F ✻ a ✻ 6th higher



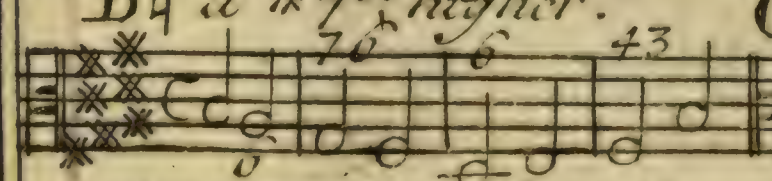
B♭. a ♭ 7th higher.



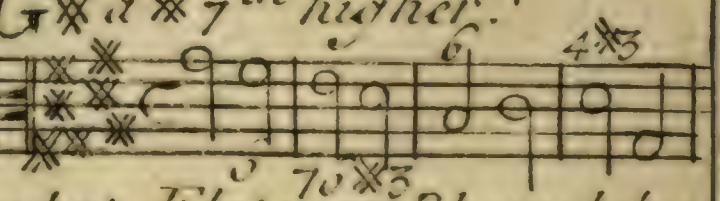
G♮ a ♭ 7th higher



B♮ a ✻ 7th higher.



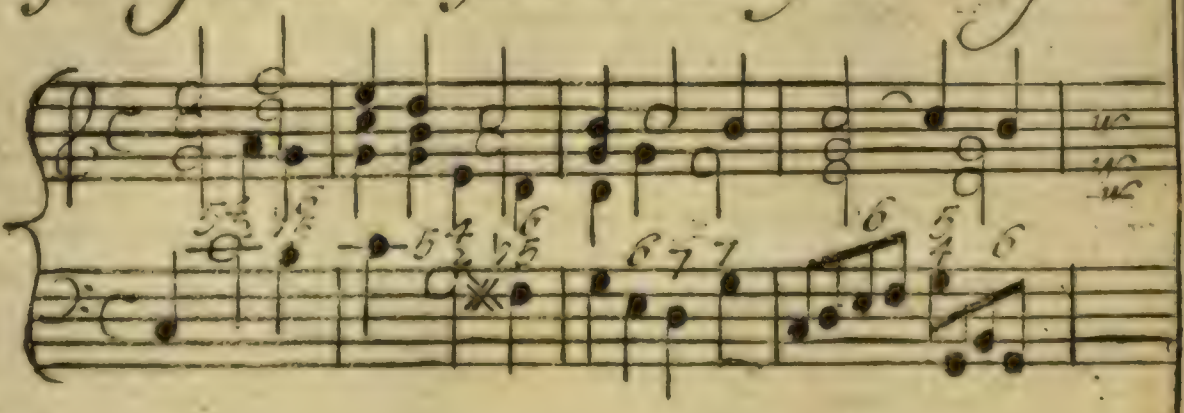
G ✻ a ✻ 7th higher.

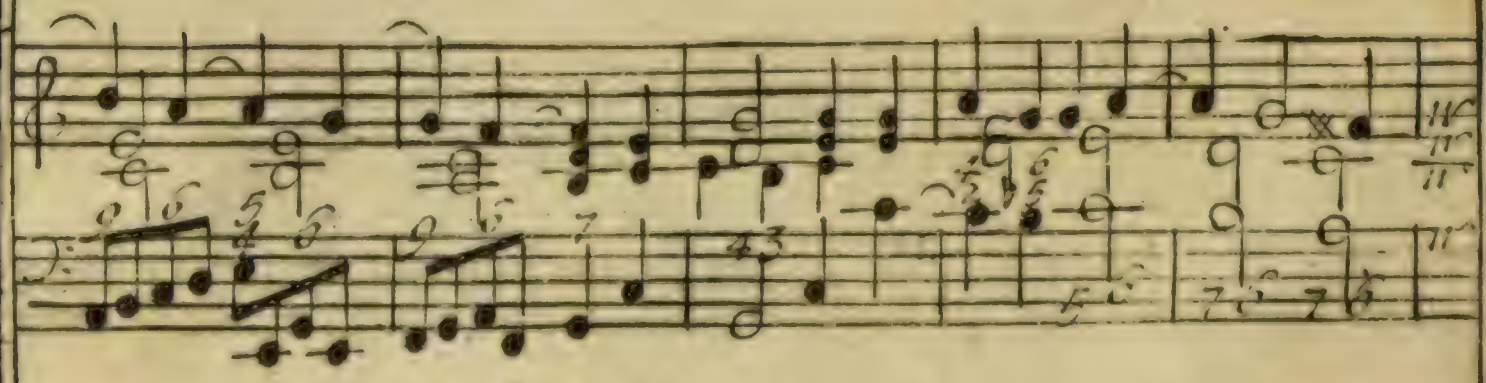


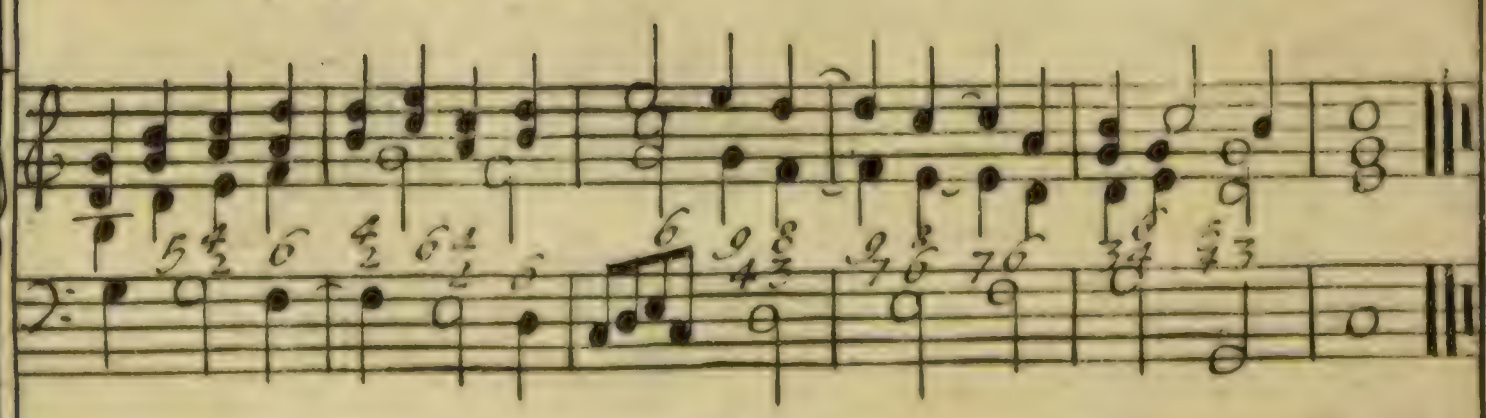
You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Clif that puts you in the Key that you have a Mind to play in. thus you may with a little Practice transpose as you play without altering either Lines or Spaces.

I shall add some few more Lessons to make y work compleat

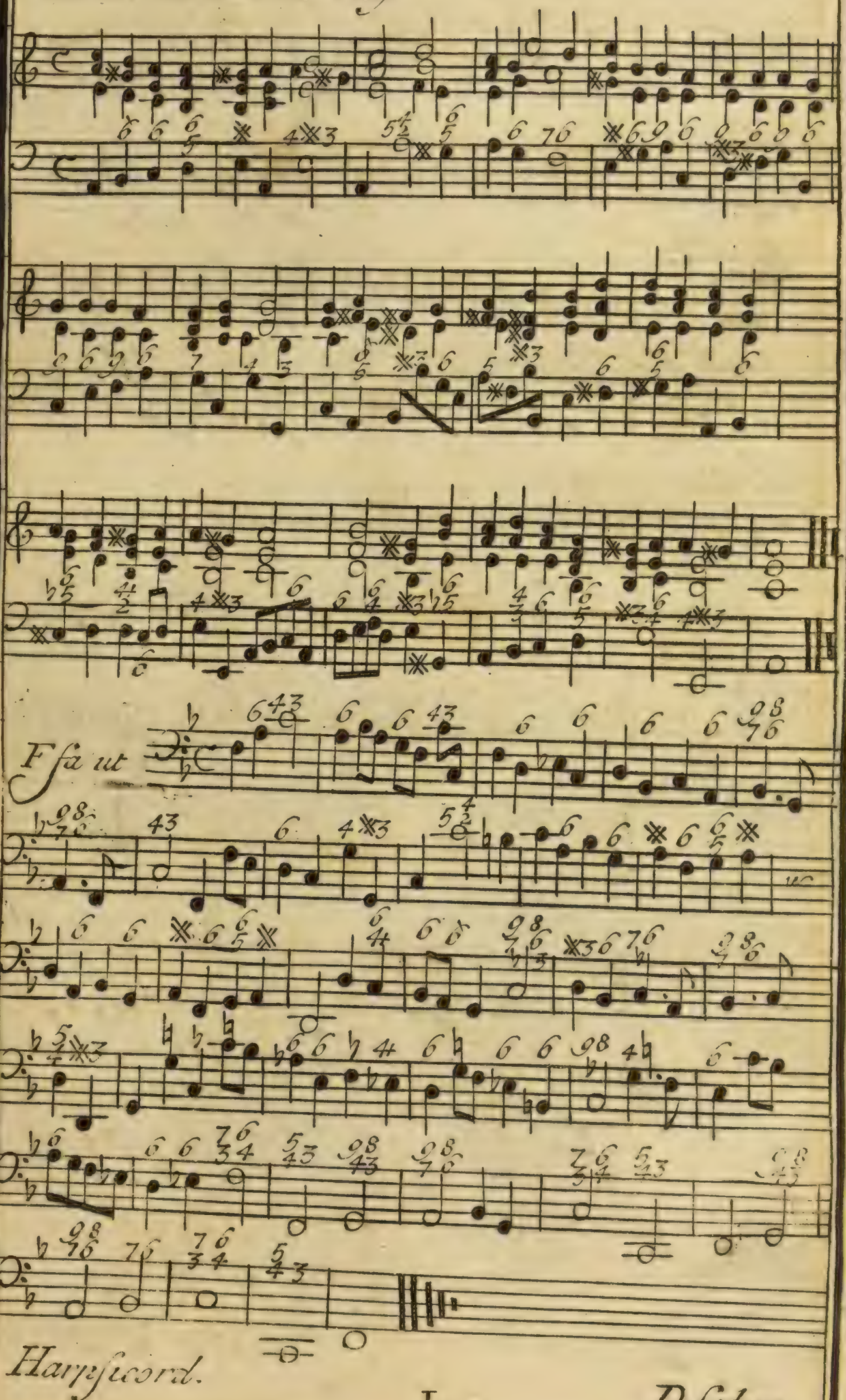
C fa-ut of natural Key.







Alamire the natural Key



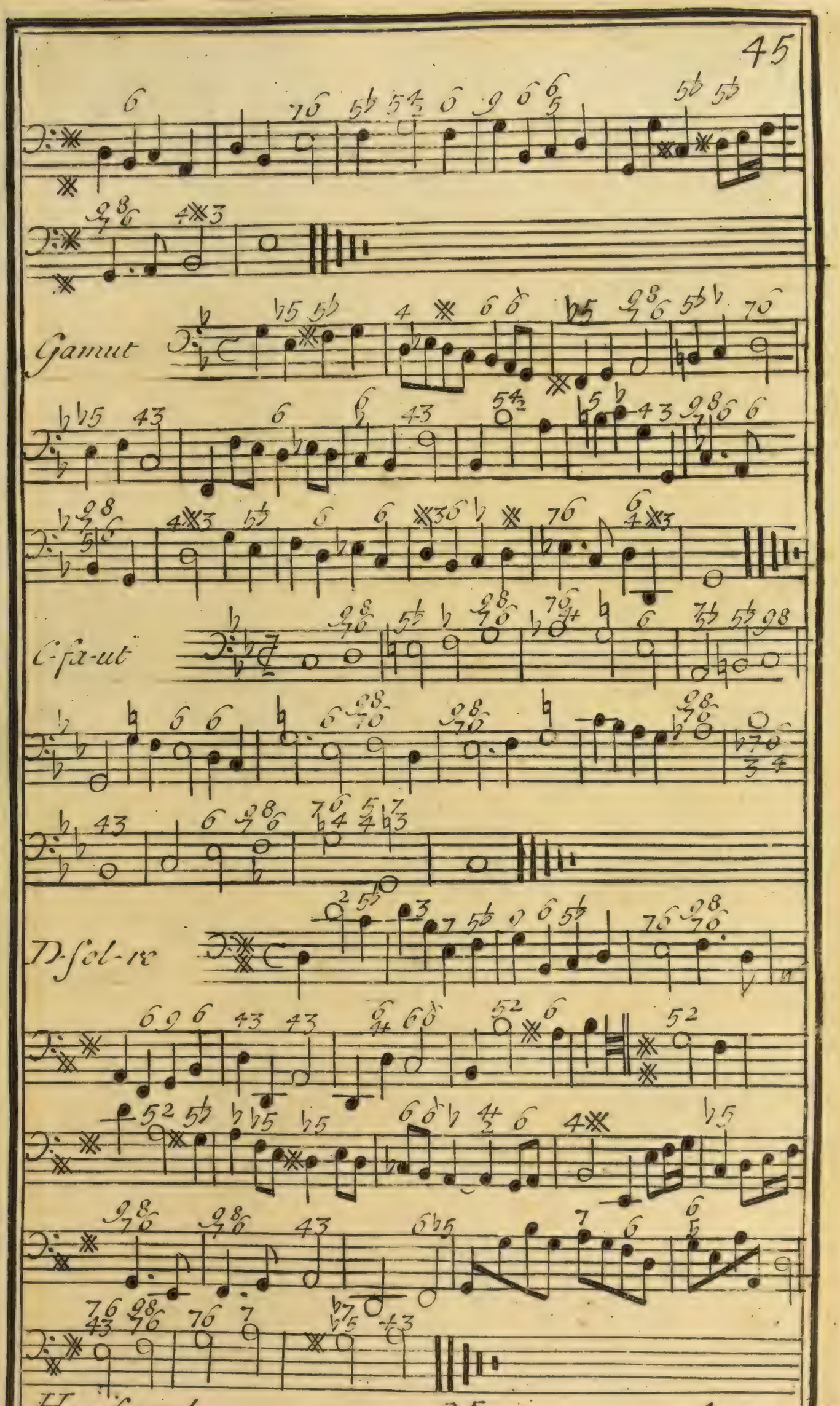
Harpsicord.

D. sol. re

D sol re

gamut

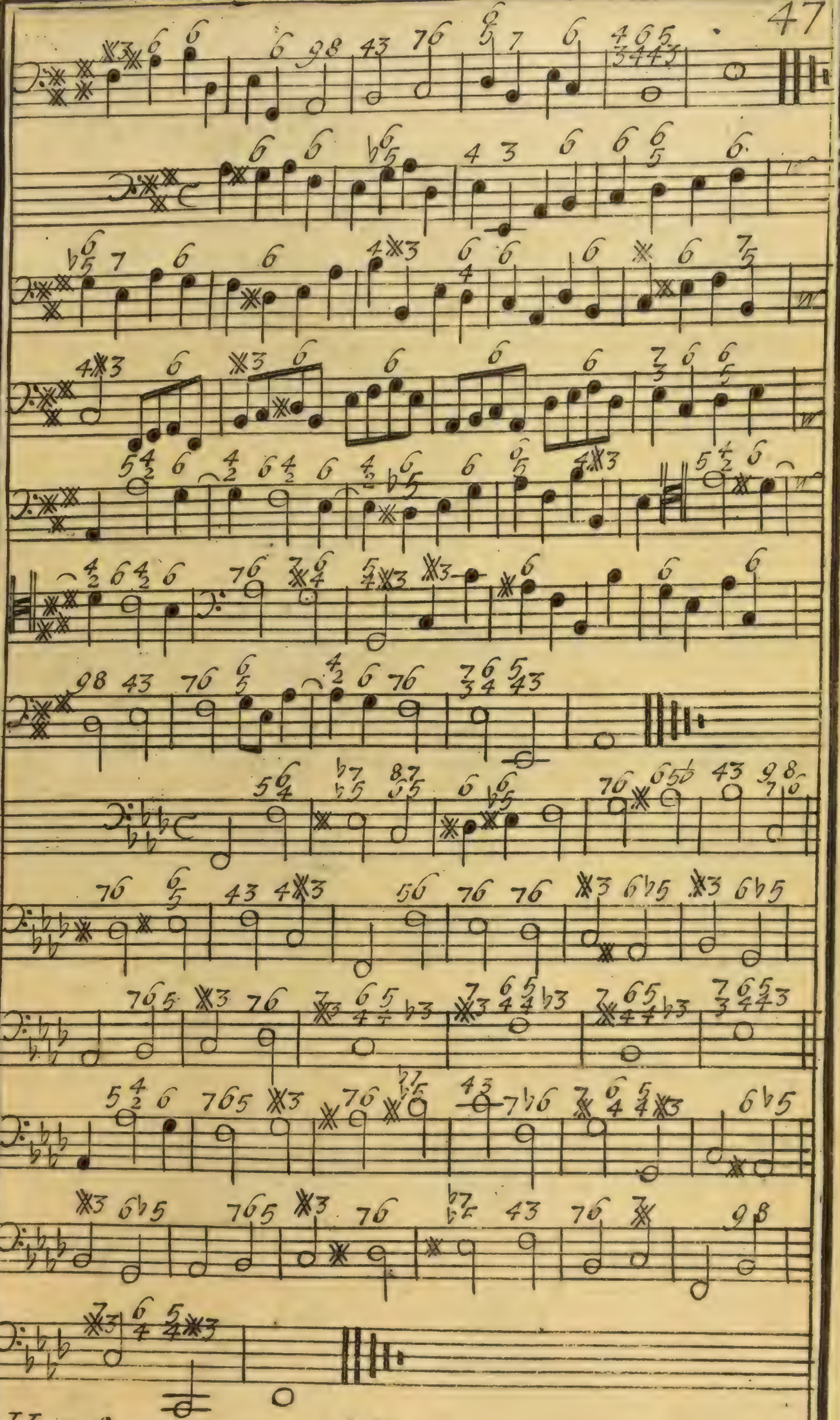
E. la mi


Gamut
C-sa-ut
D-sol-re
Harpsicord.
M
A-re

A-la

F-fa-ut

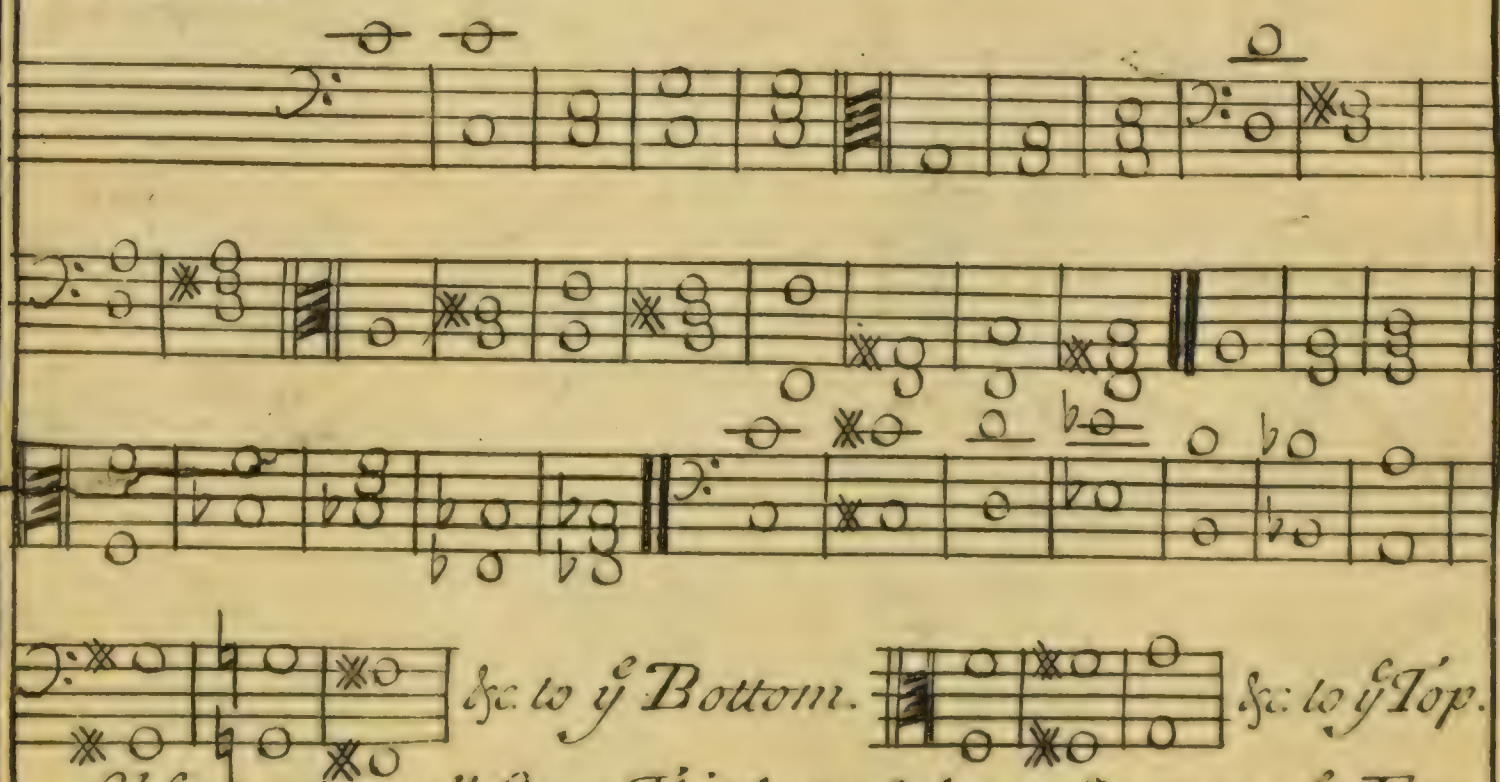
E-la-mi



Rules for tuning the Harpsichord or Spinnett

First set your Instrument to Consort Pitch, by a Pitch-Pipe or Consort-Flute, taking your Pitch from C-sol-fa-ut as in the Scale, then tune your 8^ths, 3^ds, and 5^ths as the Scale directs, and when you have tun'd y^e middle, or as much as is set down in the Scale: the Remainder both above and below must be tuned by Octaves.

The Pitch.



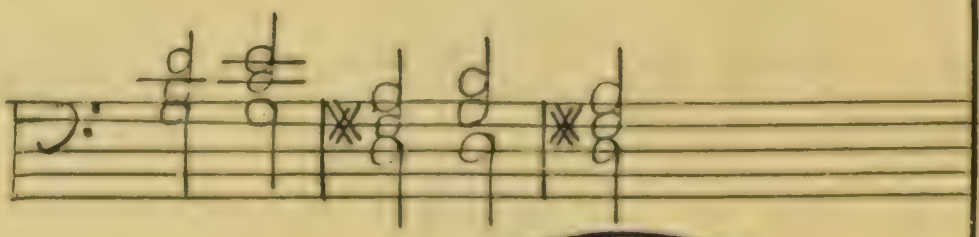
&c: to y^e Bottom.

&c: to y^e Top.

Observe that all sharp Thirds must be as sharp as y^e Ear will permit and all Fifths as flat as the Ear will permit:

Now and then while you are tuning, you may by way of Tryal touch Unison 3^d and 5th, and afterwards Unison 4th and 6th.

Example



FINIS

A BRIEF HISTORY OF MUSICK;

Wherein is Related the several Changes, Additions, and Improvements, from its Origin to this Present Time

Collected from

Aristoxenus, Plutarch, Boetius
Bontempi, Zarlino, Tho; Salmon,

And many others.

by Peter Prelleur

Engrav'd, Printed and Sold at the Printing-Office *in Bow Church-Yard* LONDON. *Where Books of Instructions for any Single Instrument may be had, Price* 1s. 6d.

A Brief History OF MUSICK

The most Ancient Syſtem *of* Muſick *that we have any account of, is reported to have been invented by the Greeks, about two Thouſand Years after the Creation.*

Some Ancient Philoſophers are of opinion it was firſt found out by Mercury, *who made a* Lyre *with three Strings, / which they ſuppoſe to have been tuned in the ſame proportion as our Notes E. F. G. / to which* Apollo *added a fourth.*

Corebus *a fifth*; Hiagnis *a Sixth; and* Terpander *a Seventh; in which Condition it remained till* Pythagoras's *Time who added an Eighth String and so made the two Extreams agreeable; Tho' according to some others, this Eighth String was added by* Lycaon. *or according to* Dr. Harris, Aristoxenus *was the first who fixt the Terms of an* Octave *as he calls it, which I take to be the same thing.*

After this, Timotheus *added a* 9th. 10th. *and* 11th. *and several others whose Names have been lost, added several more to the Number of fifteen. The first Instrument in use was a* Lyre *which was tuned in the same proportion as our Notes* A, G, F, E. *This* Boetius *calls the* System of Mercury. *Finding this four Stringed Lyre, (which they also called a* Tetrachord *) not sufficient to express all Sounds, they added three Strings more to the former four, or rather they made another* Tetrachord *whose Sounds were in Proportion as the first, So that the lowest String of the First, was an* Unison *to the highest String of the Second and* E *became a partaker of both* Tetrachords *as*

A G F E
E D C B

The reason why they joyned both Tetrachords *in the same Note is because they always followed one Rule in the Composition of them, which was that the Space between the first and Second String should always be a* Tone minor; *between the Second and Third, a* Tone major, *& between the Third and Fourth, a* Semitone major, *as may be observed in ye two former* Tetrachords *where the Space between* A *and* G, *& between* E *and* D, *are each of them a* Tone minor; *the Spaces* G F *and* D C *are* Tones major. *Exam. in the margin.* Pythagoras *(who is reported to have laid down rules for finding the Proportions of Sounds) perceiving that the first String in the upper* Tetrachord *and the last String in the lower one, ie,* A *and* B *were disagreeable in themselves (they being what we call a Seventh) added another under ye lowest of the second* Tetrachord, *viz. an* A *which he called* Proslambanomenos *that is to say* added *or* Supernumery, *& so compleated the Octave. In process of Time they made two* Tetrachords *more in ye same manner as the former, as to their Com*

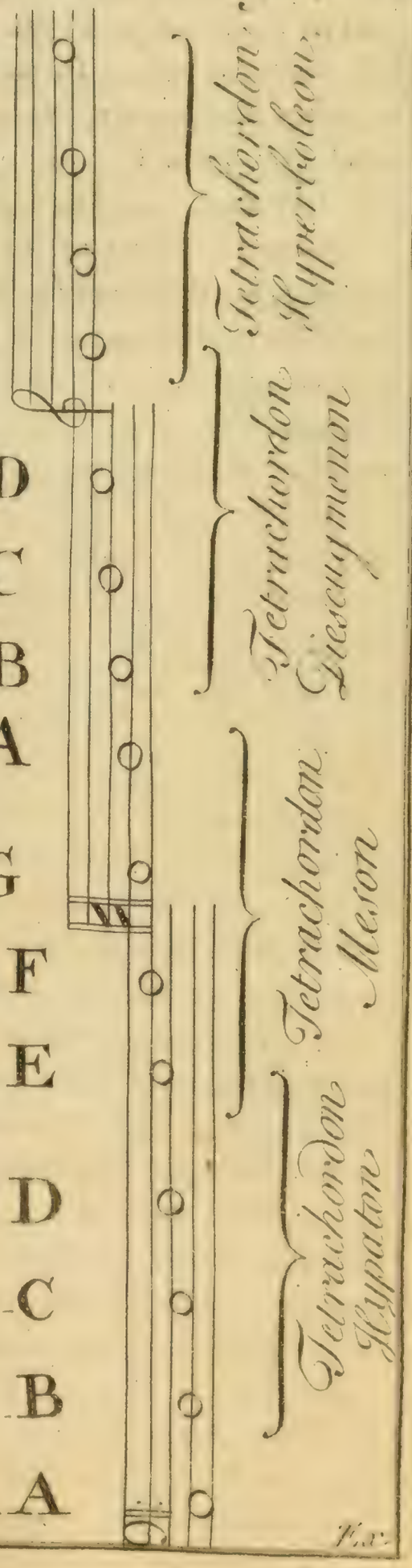
A		E
	Tone minor	
G		D
	Tone major	
F		C
	Semitone major	
E		B

Composition & Proportion, but an Octave higher. So making 15 Notes or two Octaves; which was called by some ye Grand System or ye Diatonical System, because ye Notes follow ye Order of Nature as to tune and by some others the Pythagorean System by reason of his having added ye Lowest Note Proslambanomenos as I've said before.

See the following Table.

The Ancient Diatonical System

1	Nete-Hyperboleon	A
2	Paranete-Hyperboleon or hyperboleon Diatonos	G.
3	Trite-Hyperboleon	F.
4	Nete-Diezeugmenon	E.
5	Paranete Diezeugmenon or Diezeugmenon Diatonos	D
6	Trite-Diezeugmenon	C
7	Para Mese	B
8	Mese	A
9	Lychanos Meson or Meson Diatonos	G
10	Par hypate Meson	F
11	Hypate Meson	E
12	Lychanos Hypaton or Hypaton Diatonos	D
13	Par hypate Hypaton	C
14	Hypate Hypaton	B
15	Proslambanomenos	A



F.v.

Explanation of the Names by which the Greeks used to Distinguish their Notes.

This System *consists of four* Tetrachords *as appears in the forgoing Scheme*

The lowest Tetrachord *they called* Tetrachordon Hypaton *that is to say* Tetrachord of the Prinpals. *The lowest String of this* Tetrachord *was called* Hypate Hypaton, *which signifies the* Principal of the Principals ; *this answers to our* B mi *in the Bass.*

The next was called Parhypate Hypaton, *which signifies nearer* Principal of Principals ; *this note is a* Semitone *sharper than the former and answers to* C-fa-ut.

The next was called Lycanos Hypaton *or* Hypaton Diatonos, *that is to say the* Index of the Principals, *or a* Principal extended ; *this answers to* D-sol-re *This* Tetrachord *had but three Strings the uppermost being the same as the lowest in the next* Tetrachord *by reason of their joyning them, as I have said before.*

The next Tetrachord *was called* Tetracordon Meson, *that is,* Tetrachord *of the* means *or* middle notes. *The lowest String of this* Tetrachord *they called* Hypate-meson, *i.e.* the Principal of the Means, *this answers to our* E-la-mi.

The next was called Parhypate Meson, *i.e.* near the Principal of the Means, *and answers to* F-fa-ut, *the Bass-Cliff.*

The next was called Lychanos Meson *or* Meson Diatonos, *that is to say the* Index of the Means *or also a* mean extended ; *this answers to* G-sol-reut. *The highest String of this* Tetrachord *they called* Mese, *i.e.* the Mean, *because this is the middle Note of the* Greek System *and answers to* A-la-mi-re.

The next Tetrachord *is called* Tetracordon Diesseugmenon, *that is to say* Tetrachord of the Separated *by reason of its not being joyned to another at the lowest String as the former is. The lowest String of this* Tetrachord *they called* Paramese *which signifies* near *or* next the Mean ; *this answers to* B-fa-b-mi.

The next was called Trite Diesseugmenon *or* the third Seperated, *it answers to* C-sol-fa-ut *the Tenor Cliff.*

The next was called Paranete Diesseugmenon *or* Diesseugemenon Diatonos *which signifies the* last but one of the Separated, *this Note answers to our* D-la-sol-re. *The highest String of this* Tetrachord *was called* Nete Diesseugmenon, *i.e.* the last of the Separated. *This Note answers to our* E-la-mi *two Notes above the Tenor Cliff, or two Notes below the Treble Cliff.*

The next Tetrachord *was called* Tetracordon Hyperboleon, *or* Tetrachord of the Acutest *or* the most Excellent. *There are but three*

Strings

Strings in this Tetrachord because the lowest is the same as ye highest in the last they being joyned in the same manner as the two lowest Tetrachords are: I shall therefore proceed to the neart String wch they called Trite Hyperboleon, that is to say the Third Excellent; this answers to our F-fa-ut.

The next was called Paranete Hyperboleon or Hyperboleon Diatonos, i.e. the last but one of the Acuteſt, this answers to our G-ſol-re ut the Treble Clif. Nete Hyperboleon is the name they gave to the higheſt String on this Tetrachord, which signifies the Acuteſt or the higheſt excellent; this note answers to A-la-mi-re, the note above the Treble Clif. The loweſt Note of this Syſtem was called Proſlambanomenos, and signifies added or Supernumery; this answers to A-re, This note does not help to make up the loweſt Tetracord, but has been added to compleat the loweſt Octave.

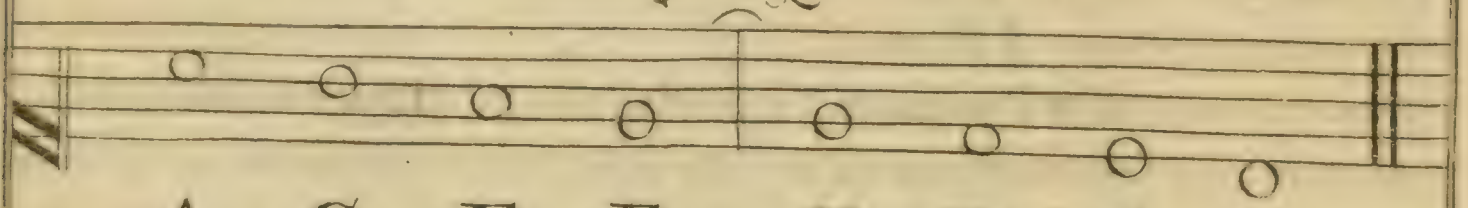
This is the ancient Diatonical Syſtem, so call'd by reaſon of its conſiſting of none but whole Tones and Semitones major; according to which any one who has a tollerable good Ear and an Indifferent good voice may tune to a very great nicety by the help of nature only. This Syſtem might very properly be called ye Syſtem of Nature, every note answering to the ſame manner of tuning as Nature dictates, even to ſuch as are quite ignorant of Muſick. But finding between the Meſe and the Parameſe, i.e. between A and B, a Full Tone, that made the fourth from F to B and the fifth from B to F, very diſagreeable (the one being a Sharp Fourth and the other a flat Fifth) made another Tetrachord which they called Tetrachordon Synemenon, that is to say Tetrachord of the Conjoyned by which means they Cauſed a String to fall between the Meſe and the Parameſe (that is between A and B) which they called Trite Synemenon. ie. the Third of the Conjoyned; this they marked with a Flat in the Space between A and B.

But for the better underſtanding this Tetrachordon Synemenon, and how the Trite Synemenon happens to fall between the Meſe & the Parameſe, you muſt firſt know what they meant by Synaphe and Diaſeuxis two words very much uſed by the Ancients in the making of their Tetrachords.

By Synaphe they underſtood that Conjunction which is when two Tetrachords are joyned in one and the ſame Note both making no more than an Eptachord, or ſeven Strings; as it happens in the two higheſt and in the two loweſt Tetrachords, as for

EXAMPLE.

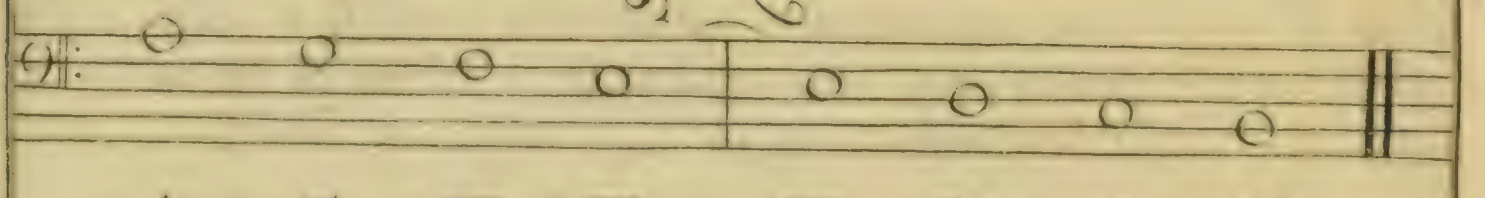
EXAMPLE I.



A G F E E D C B

Tetrachordon Hyperboleon — *Tetrachordon Dieseugmenon*

EXAMPLE II.

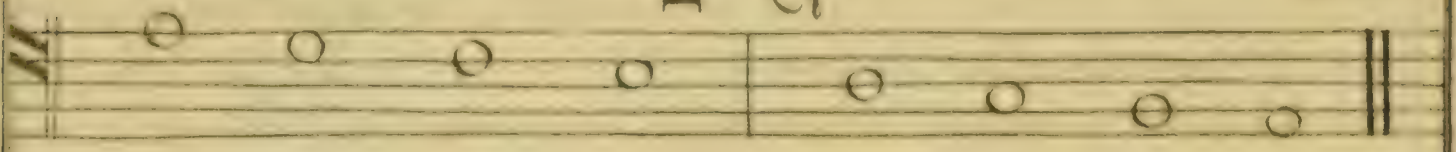


A G F E E D C B

Tetrachordon Meson — *Tetrachordon Hypaton*

Diaſeuxis *ſignifies* Diſjunction *or* Seperation *and is when two* Tetrachords *are not joined by the same note but both together make an Octave, as it happens in the* Tetrachords, Dieſeugmenon *and* Meſon *as for.*

EXAMPLE



E D C B A G F E

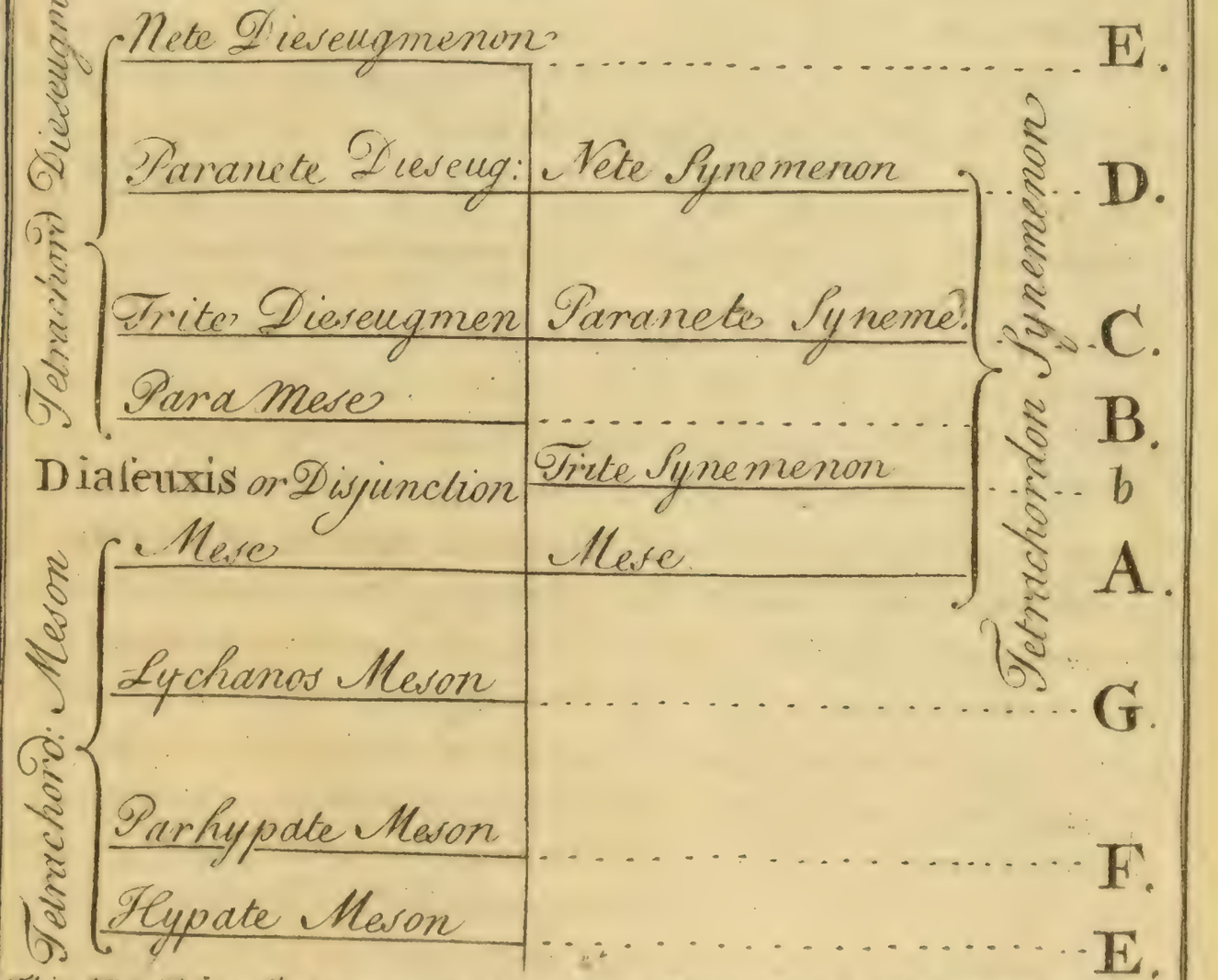
Tetrachordon Dieseugmenon — *Tetrachordon Meson*

Secondly, it is necessary to observe that the Mese *or* Mean, *being the middle note of this* System, *becomes a partaker of both Octaves.*

Thirdly, It is the nature of a Fourth *to consist of two* Tones *and a* Semitone major; *and a* Fifth *must contain three* Tones *and a* Semitone major: *But this* Fourth *from* F *to* B *contains a* Semitone minor *to much, and the* Fifth *from* B *to* F *has a* Semitone minor *too little*

Fourthly, (as I said before) the Antients always made their Tetrachords *so that the lowest Space, might be a* Semitone major, *that is between the two lowest Strings.*

Now as it is often necessary to make the Fourth *from* F *to* B *perfect, as well as the* Fifth *from* B *to* F; *they made this* Tetrachordon Synemenon *whose lowest String was an* Unison *to the* Mese, *as may be seen in the following* Scheme.

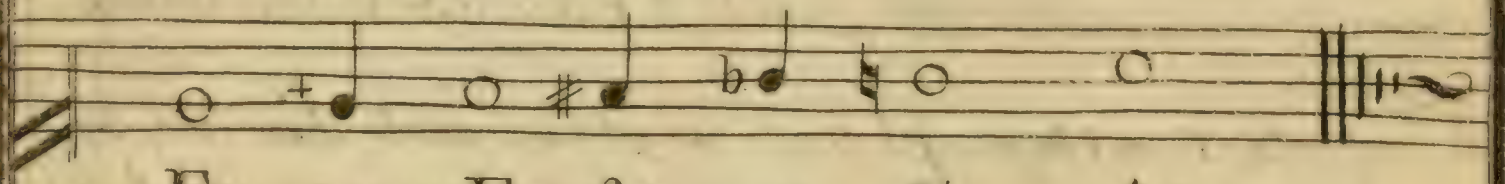


This Note Trite Synemenon *has since been used for* B *flat. This makes the* Fourth *and* Fifth *perfect. It has been called* Trite Synemenon *by reason of its being the third String of that Tetrachord.*

It was for this reason Timotheus *the* Milesian *divided the Spaces* CD & FG, *in two* Semitones *which has been the Origin of the* Chromatic Scale. *Afterwards one* Olympus *going yet farther with this Division, placed a Note or String between* B *and* C, *and another between* E *and* F: *he also divided the Space between the third* Diatonic String *of each* Tetrachord

and the Chromatic String that was half a note above it, which has been the beginning of the Enharmonic Scale.

I am apt to believe that Timotheus divided the Spaces C D & F G, by a D ♭ and G ♭, and that Olympus only added C ♯ and F ♯, in his Division before mentioned thus



E e+ F f♯ g♭ G A.

But I do not hear that they ever divided the Spaces between G & A and D and E because according to them a Tone minor was incapable of this Division. Thus was the Disposition of the Grecian System but finding the Names of these Notes too long to retain, they substituted some of the Letters of their Alphabet in their stead.

It remained in this Condition till the time of the Latins, who took ye sixteen first Letters of their Alphabet to express these Sounds. which made another System, differing from the former in the Caracters only as

A. B. C. D. E. F. G. H. I. K. L. M. N. O. P.

For the lowest Octave. For the highest Octave

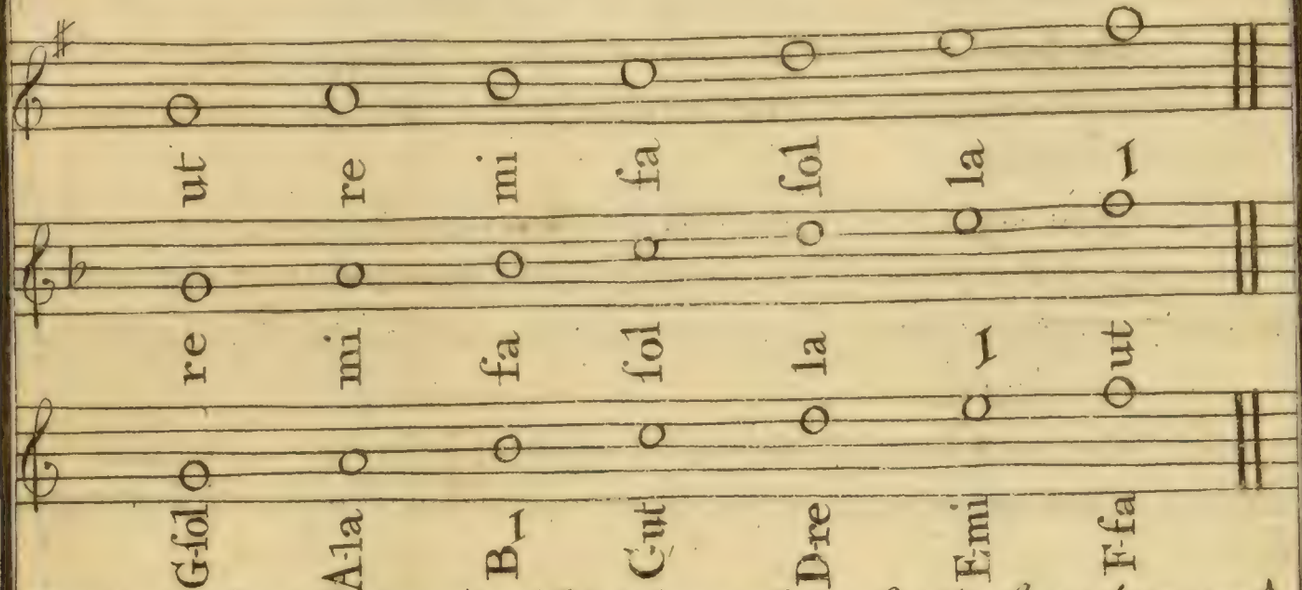
F. Kircher reports that Pope Gregory finding that H. I. K. &c. was only a repetition of the Seven first Sounds A, B, C, &c. an Octave higher; reduced them to Seven only, which herepeated more or less, both above or below according to the Extent of the Tune.

Baronius informs us that Guido Aretinus a Monk of the Order of S.t Benedict; who lived in the beginning of the eleventh Centuary, invented another System. that was received with the General Consent of every one who had any knowledge in Music. He finding that ye names which ye Greeks had given to the notes of their System too long, and considering yt there was no name for them in Singing substituted these six monosyllables ut, re, mi, fa, sol, la in their stead. He also took ye Six first Letters of the Roman Alphabet, & placed under them ye Greek Gamma (or G) to shew that Musick first came from those people & so made the following Scale which has since been callid ye Gammut

F fa-ut
E la mi
D la sol re
C sol fa ut
B fa b mi
A la mi re
G sol re ut or Gammut. which

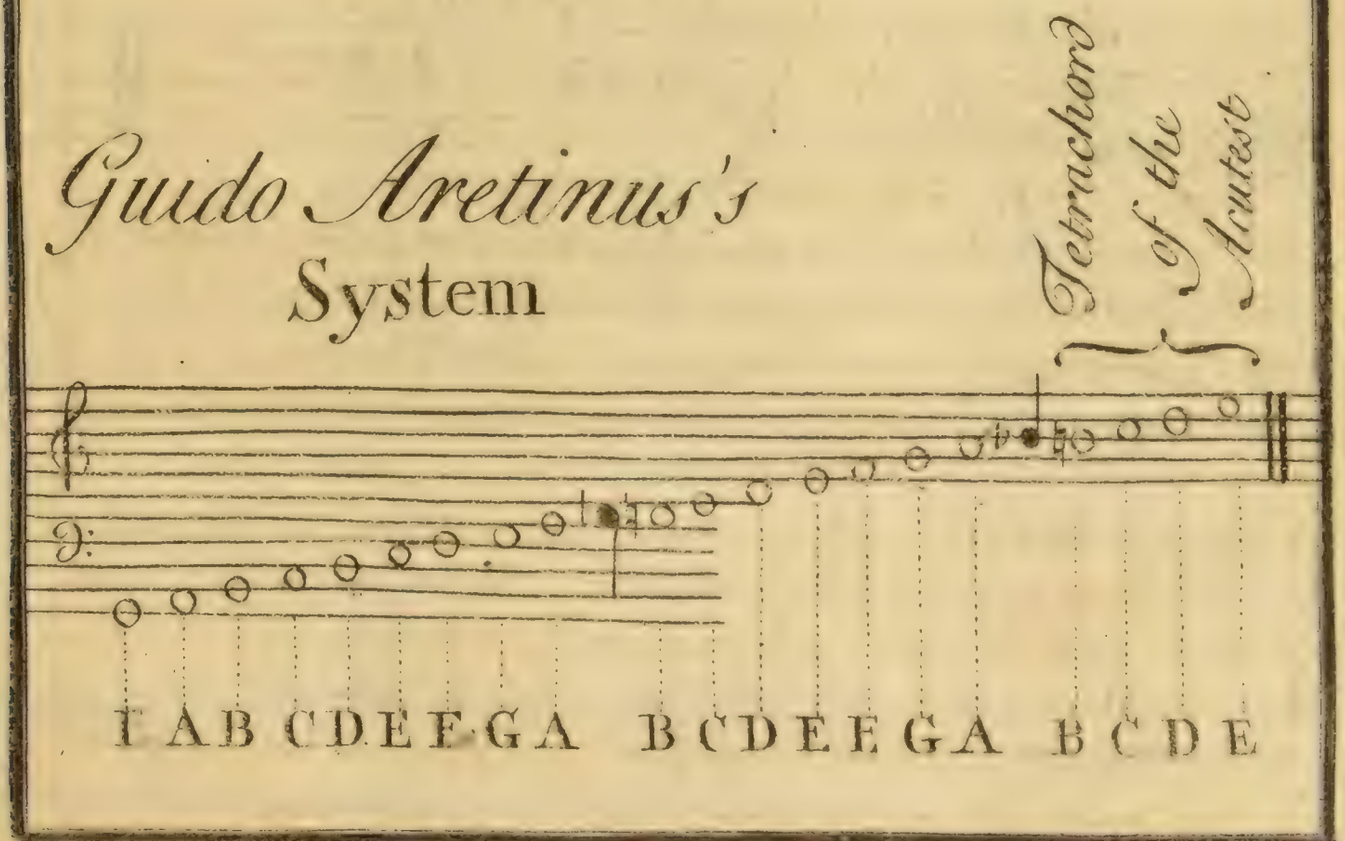
which Scale if placed in the following Order will give the Names which the Romans afterwards used in Singing in three different Keys

EXAMPLE.



Guido Aretinus finding it absolutely necessary for the Space between A *and* B *to be divided into two Semitones took in the* Trite Syneme-non *of the Greeks and called it* B-molle, *or* B-flat; *and every time this Note was to be used he placed a* ♭ *befor it to shew that ye Voice ought to rise but a Semitone from* A. *Finding also the compass of this* System *too small, he added several Notes more to it; one under the* Proslambanomenos *and four above the* Nete hyperboleon *making another* Tetrachord, *which he called* Tetrachord of the Acuteſt, *so that his* System *contains twenty* Diatonic *Notes, and two* Chromatic *ones as may be seen in this* Scheme.

Guido Aretinus's System



The Ancients had not the use of five parallel Lines, but instead of them they used but one, on which they writ the Names of their Notes which Method he might have followed with much more ease than they, by reason of the shortness of the Monosyllables before mentioned; but thinking that way not sufficient to express y Grave and Acute Sounds, he brought in the use of four parallel Lines, on and between which he placed certain points & characters which he called Notes.

This System must be allowed by every one, to be very Ingenius & well concerted, since it received a general approbation for some Ages without the least change; there were nevertheless these inconveniencies attending it.

1. There was no Chromatick Note, except B ♭

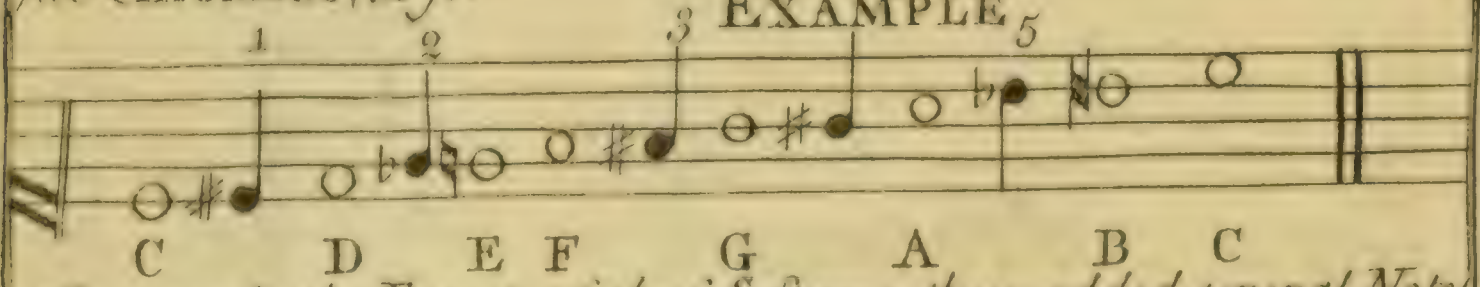
2 The Extent of this System being too small for Composition in many Parts.

3 Every Note of this System being of an equal length they were deprived of that variety of Movements which is one of the chief Ornaments of Modern Musick.

In order to remedy these inconveniencies, some in process of time made another System, or rather reformed and augmented the former.

1. As there was but one Chromatic Note, ie. B ♭ some Moderns thought proper not only to add those which Olympus did, but they also placed another between D and E and between G and A, so that the Octave is now divided in 13 Sounds of which 8 are Diatonic or Natural and five Chromatic, as for

EXAMPLE 4



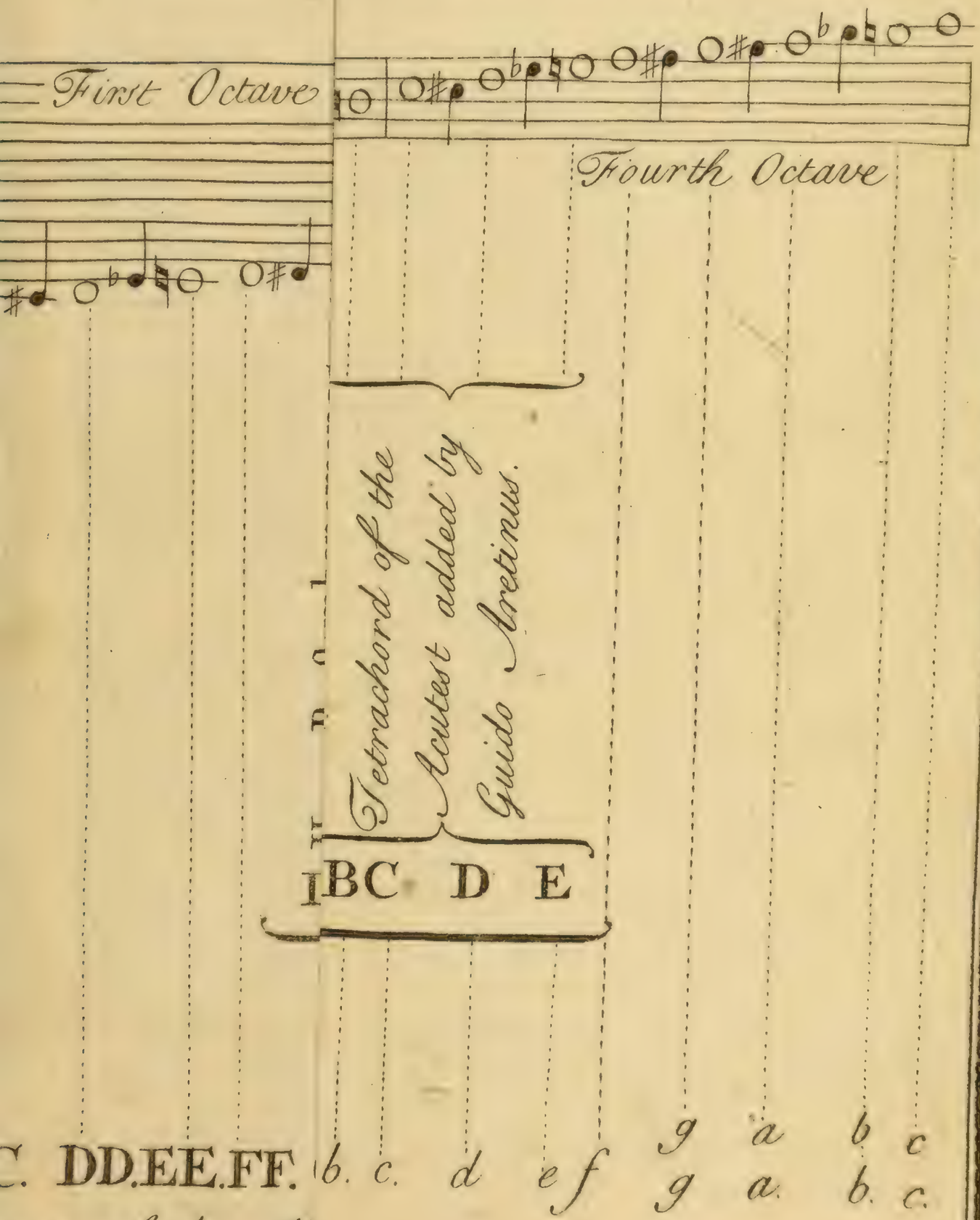
2 To remedy the Extent of these Systems, they added several Notes more both above and below to the Number of Forty and nine of which, twenty nine are Diatonic and twenty Chromatic, so that this System now contains four Octaves, each consisting of 8 Diatonicks and 5 Chromatic Sounds see the Scheme.

These four Octaves are y comon extent of Organs & Harpsichords specially the former, which is seldom seen to exceed that number

3. Their want of Notes of an unequal Length was supplied by one John de Muris who about the Year 1330, invented the following Characters which have since been called Notes, ascribing to every of them a certain length, & proportion in relation to each other

Mus

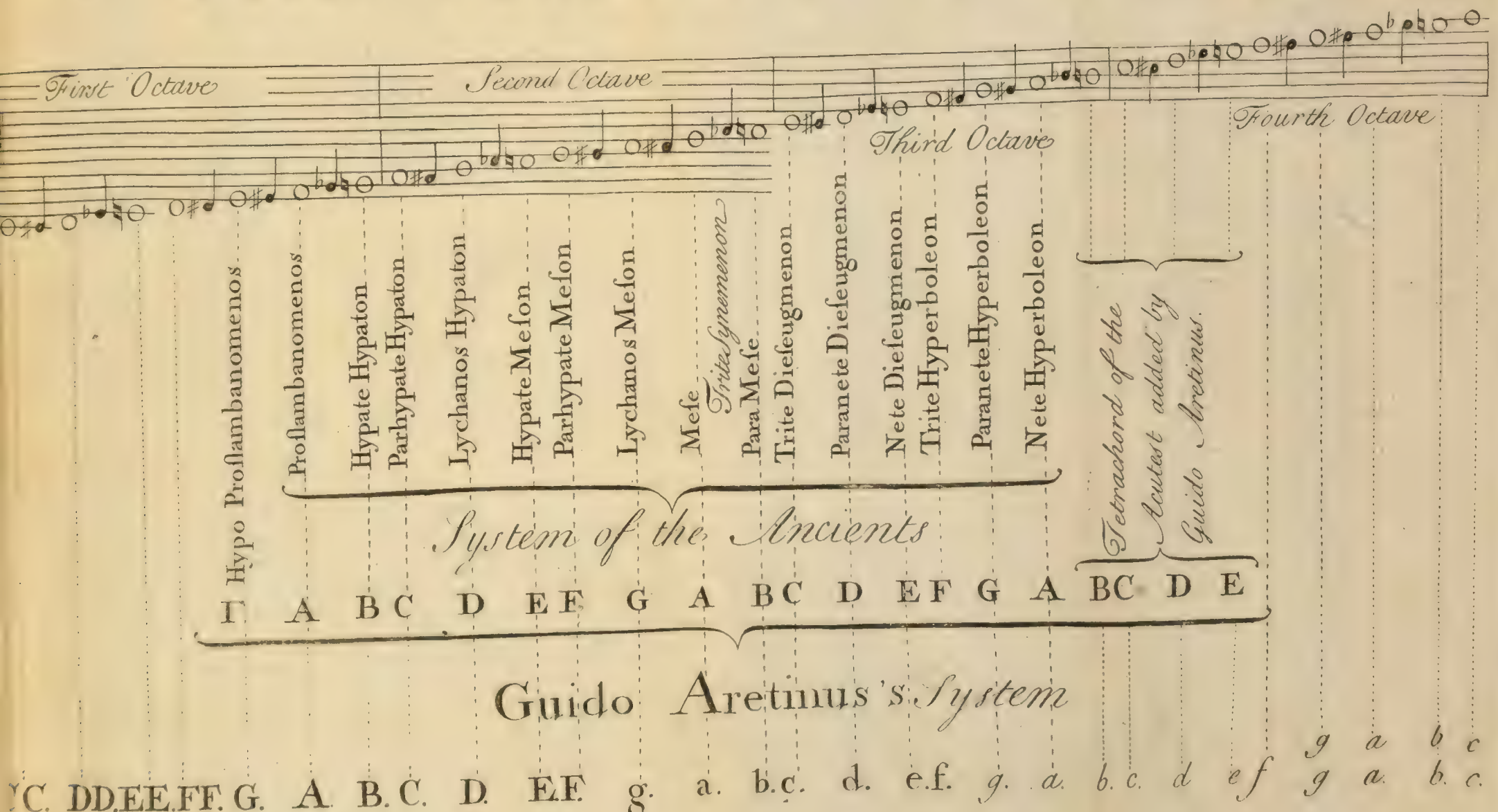
ITEM



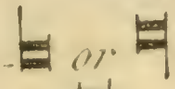
C. DD.EE.FF.

tters of the Mo

THE MODERN SYSTEM



Massima
Maxima ..... *is as long as 8 Barr.*
or Large



Longa ..... *or* ..... *4 Barrs*

Breve ..... *2 Barrs*

Semibreve ..... *or* ..... *1 Barr*

Minima ..... *two in a Barr*

Semiminima ..... *four in a Barr*

Croma ..... *Eight in a Barr*

Semicroma ..... *Sixteen in a Barr*

Modern Musicians have retained only the five or six last Sorts of these Notes to which they have added another, half the length of the Semichroma.

There are yet several other Systems besides these already mentioned but espcially one worth more observation than the rest, which is what the Italians call Systema Temperato *or* Participato *by reason of its being grounded upon* Temperament *that is to say, the* increasing *of certain Intervals, and consequently the* decreasing *of others, which make it partake both of the* Diatonic & Chromatic *Systems. But for the better understanding what this* Temperament *was, it is necessary to observe that there has been three Sects of Musicians among the Greeks.*

The Author of the first Sect was Pythagoras *who would have reason be the only Judge of* Sounds *and their* Proportions, *so that the Intervals or Spaces between them Should be rational – admitting only such as might be demonstrated, either* Arithmetically *by* Numbers *or* Geometrically *by* Lines, *For instance the Octave should always be as 1 to 2. The Perfect Fifth as 2 to 3 the Fourth as 3 to 4. &c. and many more of the same kind which he demonstrated* Mathematically. *He also invented a* Monochord *an Instrument so called by reason of its hareing but one String which he divided in several equal parts by a Line under it; Then a small moveable Bridge being placed under the String divided it into two parts which yielded a* Grave *or* Acute Sound *according to the different Length of each portion; Then by comparing these* Segments *to themselves, or to the whole String, he assigned such proportions to them, as were agreeable to the Sound they expressed; Exam. he found that by putting the Bridge in the middle of the String, both Segments were an* Unison *to each other, or an* Octave *to the whole String, &c. and many other such which he demonstrated by numbers.*

Ariſtoxenes *on the contrary would have the Ear whoſe Judgment he ſaid was to be preferr'd to be the only Judge of this matter for* Sounds *ſaid he, being the principall Objects of the Ear, it is unneceſſary for Reaſon to intermeddle with it; for Example the* Fifth *being too full, and the* Fourth *too flatt, did not gratifie the Ear; therefore the firſt was to be decreaſed, and the latter encreaſed; Moreover as the Ear did not perceive any ſenſible difference between the whole* Tones, *it was needleſs to make ſome* major, *and ſome* minor *ſince on the contrary they ought all to be eſteemed equal.*

Ptolomy *and* Dydimus *finding that* Pythagoras *and* Ariſtoxenes *had fall into two extreams equally unwarrantable, thought it proper to conſult Reaſon as well as the Ear; they being Inſeparablely joined, ought therefore to concurr equally in ye Judgment of Sounds: For which reaſon they made another* Syſtem *by the help of the firſt which they endeavoured to gratifie both. Notwithſtanding all theſe changes and amendments, they ſtill ſuppoſed each* Tetrachord *to conſiſt of a* Semitone Major *a* Tone major *and a* Tone minor *But it has ſince been thought requiſite to divide alſo the* Tone minor *into two* Semitones *But before this could be done there was an abſolute neceſſity of diminiſhing the* Fifth *and encreaſing the* Fourth *which alteration, none dared undertake, whether out of reſpect for Antiquity, or for want of ſearching more narrowly into this matter, I cannot tell; till a learned Man whoſe Name and the Age he lived in have been both loſt as* Bontempi *reports) perceiving that the Ear was not offended at the decreaſing of the* Fifth *of a Small matter, found by this means that admirable* Temperament *which allows the fourth a little more extent than its mathematical proportion does, and ſo makes the firſt & ſecond Tone of each* Tetrachord *equall, and conſequently both capable of being divided into Semitones. This occaſioned another Syſtem, which the Italians call* Syſtema Temperato *or* Participato *becauſe the addition of this* Chromatic String *causes the Diatonic to be divided into 12 Semitones, without leaving any Space void either between, or in the two* Tetrachords *it conſiſts of. and ſo ſerves both the* Diatonic *and* Chromatic Syſtems *in one. This Invention is certainly Admirable but yet ſo natural, that it is to be wondered, that the Antients who had ſo narrowly ſearched into this matter, did not introduce it into ſome of their Syſtems, which ſhews us, that we ought not always to follow blindly the Sentiments of others.*

How much the Fifth ought to be diminished to arrive to this Temperament, is what I won't determine in this place, several having already handled that subject very learnedly.

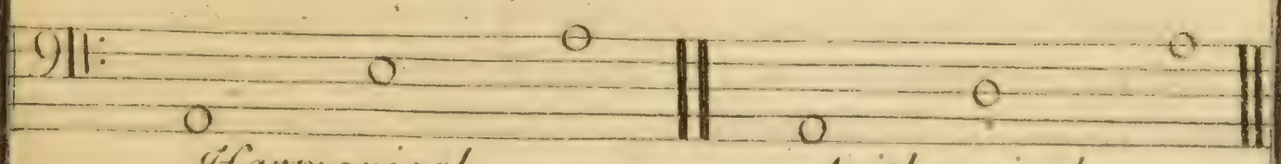
Of the Greek Moods, and Latin Tones.

There has been many disputes amongst Authors about the Names Order, Effects, and the Nature of Moods, and yet more concerning the Relation between the Ancient and the modern moods but this being not a proper place to enter into these debates I shall only observe such things as may serve for an Inlet to the curious and those who may have a mind to make a further Search into them. In all tunes whatever, there are three Essential Sounds or Notes, to be observed, the first is that by which the Tune ought to end, which is called the Final. The second is that which is most heard, or oftenest repeated, this they call it Predominant or Ruling Note. The third is called the Mean or middle Note and is generally a Third above the Final.

The Ancients made use of the Diatonic Notes to express their Moods. Now as there are but seven in an Octave there are consequently no more than seven sorts of Diatonic Finals, viz.

C, D, E, F, G, A, B,

Every one of these Notes has another an Octave above it so that there are seven sorts of Octaves, in the extremities of which the Ancients limited the Extent of their Moods, so that what they meant by Modulation, was only making a tune pass through all the Sounds comprehended between these two extremities, however in such a manner as the Essential Sounds might be heard oftener than any other; and this was always Diatonically. Among the Sounds included in the Space of an Octave there is one that divides it Harmonically which is the 5th to the lowest Sound; and another that divides it Arithmetically which is the 4th as for Example.



Harmonical Division

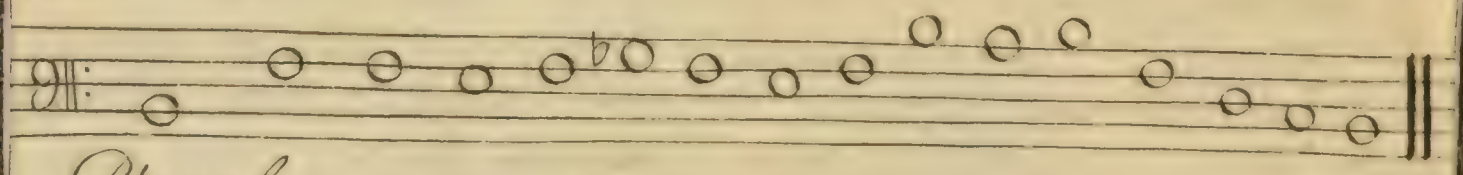
Arithmetical Division

This double Division of the Octave has occasioned those two sorts or classes of moods, so often mentioned in Authors, namely, the Authentic and Plagal Moods. For in an Authentick mood they dwelt most in the fifth above the Final or Key-Note, and in a Plagal mood they chiefly dwelt

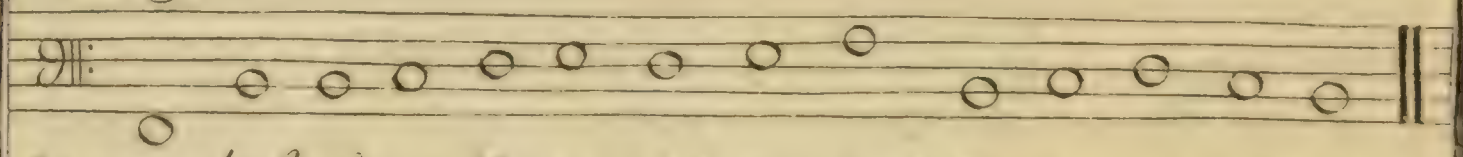
a fourth or third above,

EXAMPLE.

Authentic



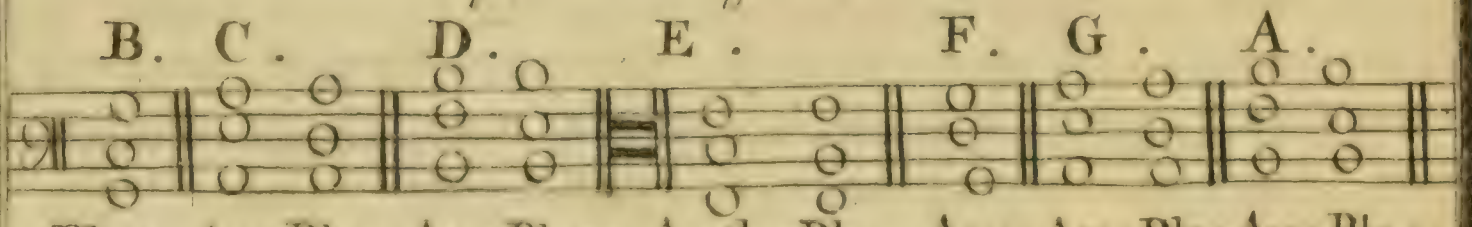
Plagal



Among these Seven Sorts of Octaves beforementioned, there are but Six that are capable of this Harmonical *Division, which are* C,D,E,F,G,A, *because the Fifth to* B *is* False *or* Flat *so that there are but Six* Authentic Moods: *there are but Six* Plagal Moods *neither, because there are but Six of these Octaves that can be divided* Arithmetically, *viz.* G,A,B,C,D,E, *the Diatonic Fourth to* F, *being* sharp. *So that* C,D,E,G,A, *have each of them an* Authentic *and a* Plagal *Mood;* F *has only an Authentic Mood and* B *only a Plagal, so that there are but 12 Moods, which Number has been fixed by* Zarlin, Glarean *and many others.* —

EXAMPLE.

Table of the Greek Moods



Plag. Au. Pla: Au: Plag: Auth: Pla: Au: Au: Pla: Au: Pla:

This is all the mistery of the Ancient moods. However much more might be said upon their manner of placing their Clefs, their ways of Tranſpoſing, &c. But that going beyond the Bounds I preſcribed my Self, I shall only give a liſt of the Names they were known by, moſt of them being called by the name of the Province where they were invented.

Authentic Moods	*Plagal Moods*
C. Ionick	Hypo Ionick
D. Dorick	Hypo Dorick
E. Phrygian	Hypo Phrygian

F. Lydian Hypo-Lydian
G. Mixo-Lydian Hypo-Mixo Lydian
A Eolian Hypo-Eolian

There are yet several other names as Continuo, Commune, Misto, &c *but as it is very uncertain what Notes they belong to, we'll drop them.*

The Latins afterwards reduced these Moods to the Number of eight, and called them Tones *of which four were* Authentic *and four* Plagal. *The four* Authentic Tones *were the* Dorick *the* Phrygian *the* Lydian *and the* Mixolydian *of the Greeks which* S. Ambrose *chose about the year 370 to compose Tunes for the Church of Milan for which reason it has been called to this day the* Ambrosian Song.

Observe that these four Tones *took in but eleven Notes of the Ancient System, Their* Lychanos Hypaton *or* D-sol-re *being the lowest note of the* First Tone *and the* Paranete hyperboleon *or* G-sol-re-ut *the highest of the* Fourth-Tone. *So that* Nete-hyperboleon *that is the highest note and the* Parhypate-hypaton, *the* Hypate-Hypaton *and y^e* Proslambanomenos *which are the three lowest notes of the* Greek System *were not used.*

About 230 Years after P. Gregory *added four more & called them* Plagal *which are properly the same as the* Hypo-Dorick, *the* Hypo-Phrygian *the* Hypo-lydian *and the* Hypo Mixolydian *of the Ancients, so that the 15* Diatonic *Notes of the Greek System were all used, the lowest note of the* Hypo-Dorick Tone *being their* Proslambanomenos.

From hence the four Authentic Tones *have each of them one of the* Plagals *for its collateral, that is, to serve as a* Supplement *to it for which reason they were divided in four Classes each Class containing an* Authentic *and a* Plagal Tone.

Authentic Tones are 1. 3. 5. 7.

Plagal Tones are 2. 4. 6. 8.

Observe here that the Authentic Tones are expressed by the Odd Numbers *1. 3. 5. 7. from whence they have been called* Odd Moods: *And the Plagals by the* Even Numbers *2. 4. 6. 8. From whence they have been called* Even Moods. *These two Denominations are often mentioned in those Authors who have treated about* Moods; *and therefore necessary to be taken notice of.*

Observe also that the Authentic Tones *are placed over y^e*

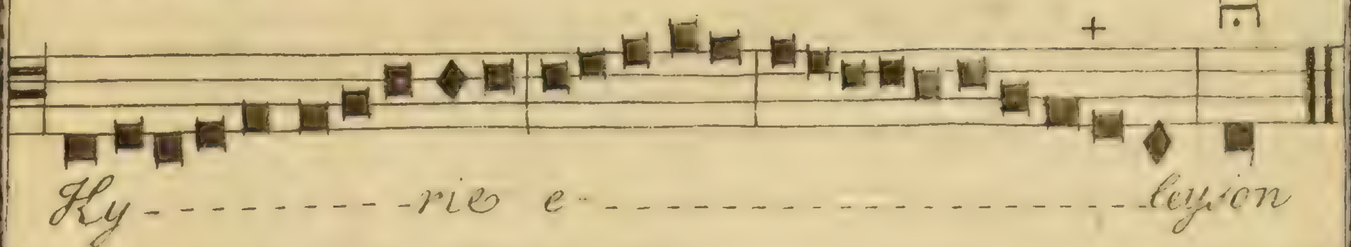
Plagals *as being* chief *and moſt eſſential, whereas the o-*
ther are Dependant and ſubject to them.
Now in order to know of what Mood *any Tune is of, theſe*
three things muſt be obſerved.
1. The Final, *or laſt Note of the Tune.*
2. The Extent, *of it, both above and below.*
3. The Predominant, *or ruling Note.*
1. By the laſt note you may know of what Claſs any Tune is
of, each Claſs having a particular Note ſo affected to it that
it ſerves for a Final *to thoſe two* Tones *contained in it, ſo*
that, The two Tones of the Firſt Claſs. viz. 1. & 2. always
end in D.
The two Tones of the Second Claſs, viz 3 & 4. always end in E
The two Tones of the Third Claſs, viz 5. & 6. always end in F
The two Tones of the Fourth and laſt Claſs, viz. 7. & 8. always
end in G.
So that when a Piece ends in D, *you may conclude it to be com-*
poſed on one of the two Tones included in the firſt Claſs, if a
Piece ends in E *it muſt be of the Second Claſs, &c. for y others*
Yet there are ſeveral that end in A, B *or in* C, *&c. but then it*
is only a Tranſpoſition. the Sounds expreſſed by A, B, & C
being in the ſame proportion as thoſe expreſſed by D. E. F.
which is ſtill the ſame thing only tranſpoſed a 5th higher or a
4th lower, therefore the two Tones *of the Firſt Claſs generally*
end in D, *or by tranſpoſition in* A, *and ſo on with the reſt as may*
be ſeen in this Table

Firſt Claſs	*Second Claſs*	*Third Claſs*	*Fourth Claſs*
1	3	5	7
D *or* A	E *or* B	F *or* C.	G
2	4	6	8

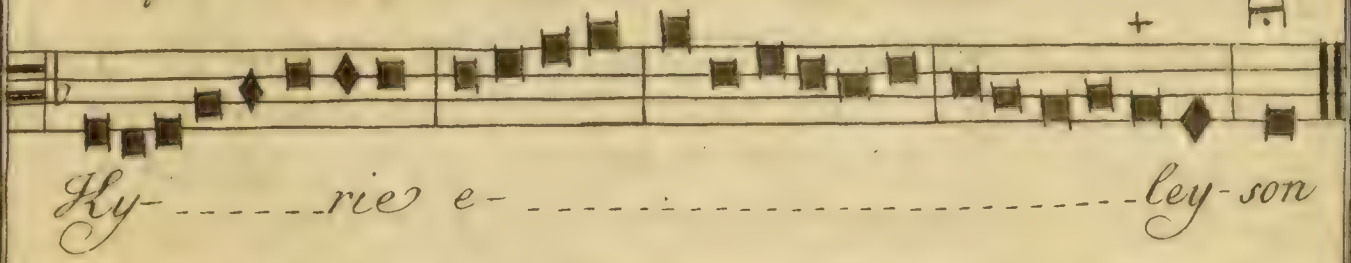
2. But as each Claſs contains both an Authentic *and a* Plagal Tone, *it is neceſſary to determine in which of them the*
Muſick is ſet. To know this you muſt examine the extent *of*
any ſuch Piece both above and below. For if it goes 8 or 9
Notes above its Final, *and not more than one Note below it,*
then it is Authentic as theſe

First Tone

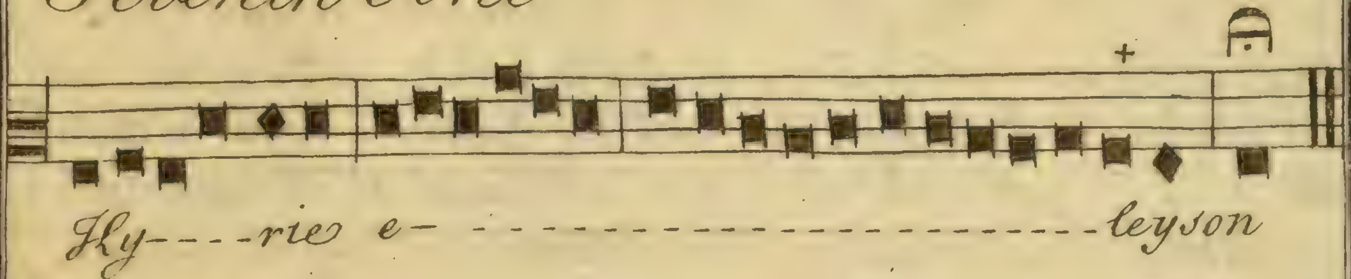
Third Tone



Fifth Tone

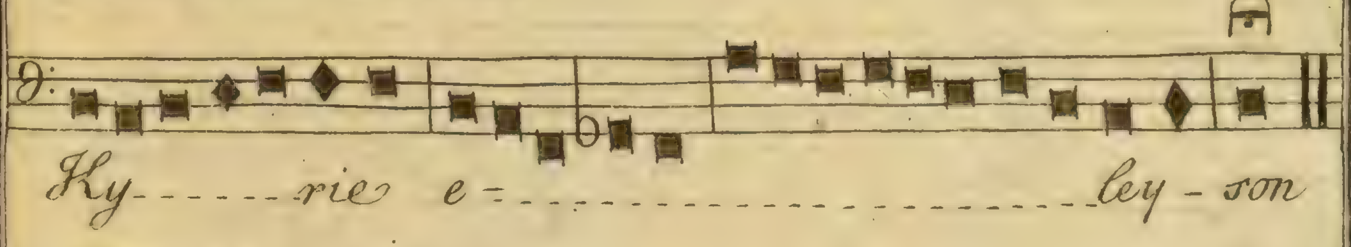


Seventh Tone

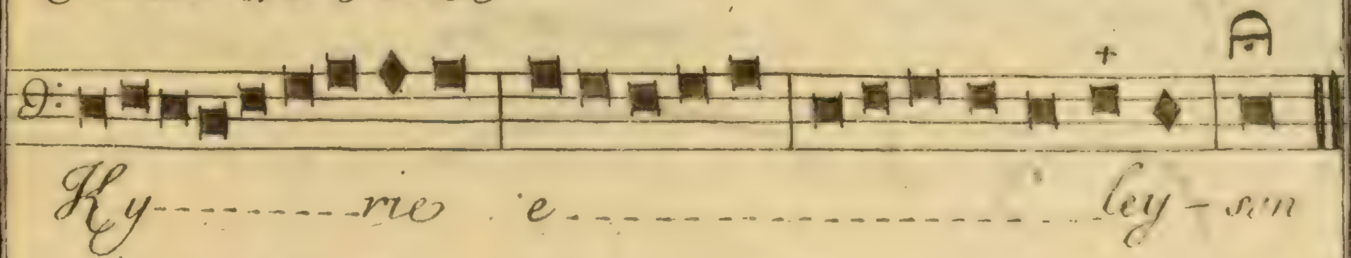


But if the Tune should go 4 or 5 Notes lower and not above 5 or 6 Notes higher than its Final, *then the Tone is* Plagal, *and by Consequence the Second of each Class. as in the following Examples which are four,* Plagal Moods

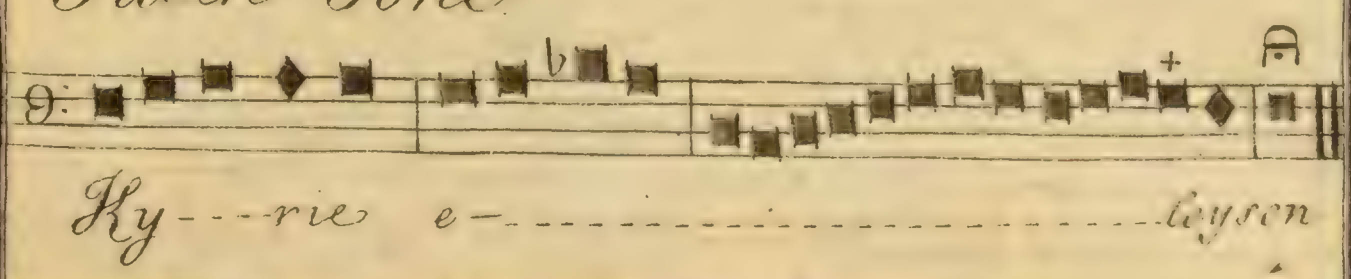
Second Tone



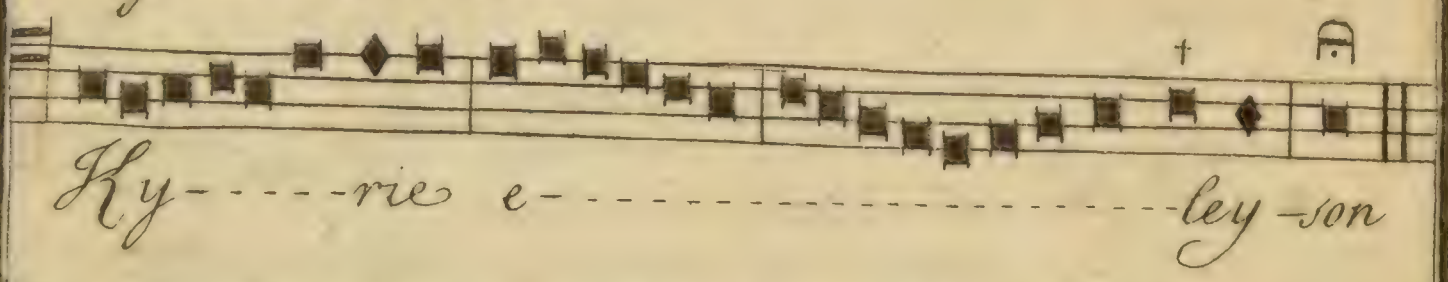
Fourth Tone



Sixth Tone



Eighth Tone



But if a Tune should go both 8 or 9 Notes higher, and 4 or 5 Notes lower than its Final, *(as may be seen in several old Anthems used in the Church of Rome) then it is called a* Mixt Mood *because it includes both the* Authentic *and the* Plagal. *But there are many Tunes that have not compass enough to fill the* Octave *of their* Mood *(for their Tunes are seldom seen to exceed an Octave or at most 9 Notes, which was always the full extent of a Mood,) and those are called* Imperfect *or* Dificient Tones. *Now to know whether such a Tone is* Authentic *or* Plagal, *you must observe how high the* Ruling Note *is above y* Final: *For if it is 5 or 6 Notes above its Final, the* Tone *is* Authentic: *But if it is but 4 or 5 then the* Tone *is* Plagal. —

These Methods of Setling and explaining of Moods *were reasonable enough, as long as they used only the* Diatonic Notes *but since the Octave has been divided into 12* Chromatic *Semitones, this distinction of* Authentic *and* Plagal *Moods has been quickly laid aside. They have visibly seen that a* Plagal *Mood was not absolutely a true Mood, but rather an* Extention *of the* Authentic *Mood; and that all Moods should be esteemed* Authentic. —

Many more important Observations might be made upon this Subject; but I think this Sufficient to shew what the Antients meant by their Moods, and how We ought to reason about them, according to the Practice of Modern Musick. —

FINIS.

A DICTIONARY EXPLAINING

Such GREEK, LATIN, ITALIAN & FRENCH Words as generally occur in MUSICK.

A

Abene Placito, *at pleasure.*

Adagio *or* Adag.° *or* Ad.°, *a Slow, movement, especially if the Word be repeated twice over as,* Adagio Adagio

Affetto, *a tender Affecting Manner.*

Affectuoso, *very tenderly.*

Alla Breve, *the name of a Movement in Musick whose Barrs consist of two Semibreves or four Minims &c.*

Allegretto, *Prelly Quick.*

Allegro *or* All.° *Brisk or Quick especially if y Word be repeated twice over.*

Allemanda *is the Name of a Tune*

A

always in Common Time.

Alto *or* Alto-Viola, *or* Alto-Concertante, *Signify Counter-Tenor.*

Andante, *from the Verb* Andare, *to go, Signifies especially in Thorough Basses that all the Notes must be plaid equally and Distinctly.*

Aria, *an Aire or Song.*

Arietta, *much the same as* Aria.

Arsis, *v. Fuga.*

Assai, *Enough, This Word is often joyned w.th* Allegro Adagio Presto &c

A Tempo giusto *w.th an equal Time.*

B

B. *or* Basso, *the Bass in general.*

B.C. *or* Basso-Continuo, *ye Thorough Bass for the Organ Harpsichord, or Spinnet, &c.*

Basso Concertante, *Bass of the Small Chorus.*

Basso Ripieno *Bass of ye Great Chorus.*

Bene Placito, *v. A* Bene Placito,

Breve, *ye Name of a Note which is in value as long as two Semibreve.*

Brillante, *Brisk, Airy, Lively, &c.*

C

Camera, *Chamber; as* Arie da Camera *Chamber Aires*

Canon, *or* Canone *a Perpetual Fuge.*

Cantata, *a Song in an Opera Style.*

Canto *the first Treble.*

Canzone *a Song, in general.*

Canzonetta *ye Same as* Canzone

Capo *v.* Da.

Ciacona *is a Chacon or Tune. Composed to a ground Bass.*

Come Sopra, *as above.*

Con, *with as* Con e senza Violins *with and without Violins.*

Concerto, *signifies properly a Concert.*

Corente, *a Tune always in Triple Time.*

D

D.C. *or* Da Capo, *begin again & end with the first Strain.*

Divoto, *in a Grave and serious manner.*

Doppio, *Double.*

Duplo, *Double.*

E

E. *or* Ed. *signifies And*

Ecco *or* Echus *in imitation of a Natural Eccho, this Word is sometimes used instead of* Piano.

F

Fagotto, *a Wind Instrument answering to a Bassoon.*

Favorito, *a Favourite.*

Flauto, *any Kind of Flute.*

F. *or* Forte *signifies Loud or Strong*

F.F. *or* Piu Forte, *Louder then Forte.*

F.F.F. *or* Fortissimo *very Loud*

Fugha *or* Fuge *is when some of the parts begin a certain Aire and the other parts begin some time after that imitating the first and repeating the same Aire, Through out all the parts.*

Fuga per Arsin *and* Thesin *is what the Italians call by contrary motion, and is when the leading part descends the other instead of Imitating of it, ascends.*

Fuga Doppia, *signifies Double Fuge that is when the leading part proposes a Subject; and the Second part instead of repeating the first Subject proposes a different.*

G

Gagliarda, *Gay, Brisk, Lively &c.*

Gavotta, *a Gavott name of a Tune*

Gigha, Giga *or* Gigue, *a Jig*

Grave, *a Slow Movement.*

H

Haut-Contre, *Counter Tenor.*

Haut-Dessus, *First Treble.*

L

Languente, *in a languishing manner*

Largo, *very Slow.*

Largetto *not Slow as Largo.*

Lent, Lento *or* Lentement, *Slow*

M

Men

Men, *signifies Less as* Men Allegro *Not so quick as Allegro.*

Men Forte, *not so Loud.*

Men Presto, *not so Quick, &c.*

Moderato, *Moderately.*

N

Non, *not as*

Non troppo Presto, *not too Quick*

Non troppo Largo, *not too Slow*

O

Octava *or* Ottava, *an Octave, or an Interval of Eight Notes.*

Opera, *signifies properly a Work as Opera prima the first Work, Opera II.ª Second Work, Opera III.ª Third Work, &c. It signifies also a Tragedy or Pastoral &c set to Musick*

Organo, *signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies ye Thorough Bass.*

Ouverture *the Opening or Beginning of an Opera or sometimes as a Prelude to any Piece of Musick.*

P

Parte, *a Part as* Parte Prima, *the First Part* Parte Secunda, *the Second Part, &c.*

Pastorale *after a Sweet easy Gentle manner, as Shepherds are supposed to play.*

P. Pia *or* Piano *Soft*

Piu Piano *or* P.P. *Softer.*

Pianissimo *or* P.P.P. *very Soft*

Piu Allegro, *more Brisk then* Allegro.

Piu Presto *Quicker then* Presto.

Poco Allegro, *not so Brisk as* Allegro

Poco Presto, *not so Quick as* Presto

Poco Largo *not so Slow as* Largo

Presto, *Fast or Quick.*

Prestissimo, *very Quick.*

Primo, *First as* Violini Primo, *First Violin.*

Fagotto Primo, *First Bassoon &c*

R

Recitativo *or* Rec.º *to express a Sort of Speaking in Singing, This Word is very common in Cantatas*

Ritornello *a short Symphony so call'd which either begins before the Song or sometimes in ye Middle or also after the Song is ended*

Repetatur *to be Repeated.*

S

Sarabanda, *is a Tune always in Triple Time*

Semibreve, *is the name of a Note which is in value as much as two Minims or 4 Crotchets, &c. Or one Barr of Common Time.*

Senza, *Without, as* Senza Violini *without Violins, &c*

Soave *or* Soavemente *Sweet or Agreable.*

Solo, *Alone as* Violino Solo, *Violin Alone;* Flauto Solo, *Flute Alone,* Organo Solo, *the Organ Alone, &c.*

Staccato *or* Stoccato, *in a plain and distinct Manner*

Subito, *Quickly, v.* Volti.

Suonata, *or* Sonata, *a Piece of Musick for Instruments.*

T

Tardo, *Slow much the same as* Largo.

Tutti, *all, or all together.*

V

Verte Subito, *Turn over Quickly*

Viola, *is properly a Viol. But*

it is commonly taken for a Tenor.

Violino, *a Violin.*

Violoncello, *a Bass Violin.*

Violone, *a Double Bass, that is an Octave lower then a Common Bass Violin.*

Vite Vistamente, *or* Visto, *Fast or Quick.*

Vivace, *with Life, and Spirit.*

Vivacemente *or* Vivamente. *much the same as* Vivace.

Unisoni, *is set over a Piece of Musick, when all the parts play in the Unison, or Octave.*

Volta *or* Volti, *Turnover.*

Volti Subito, *Turnover, Quickly. or without Loss of Time.*

Z

Zufolo *or* Zuffolo *or* Suffolo *a little Flute, or Flageolet.*

FINIS.

Where this is sold may be had the following Musick Books, (Viz.)

The Operas of

Julius Cæsar.)
Tamerlane....)
Rodelinda...)
Scipio.....)
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Admetus....)
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